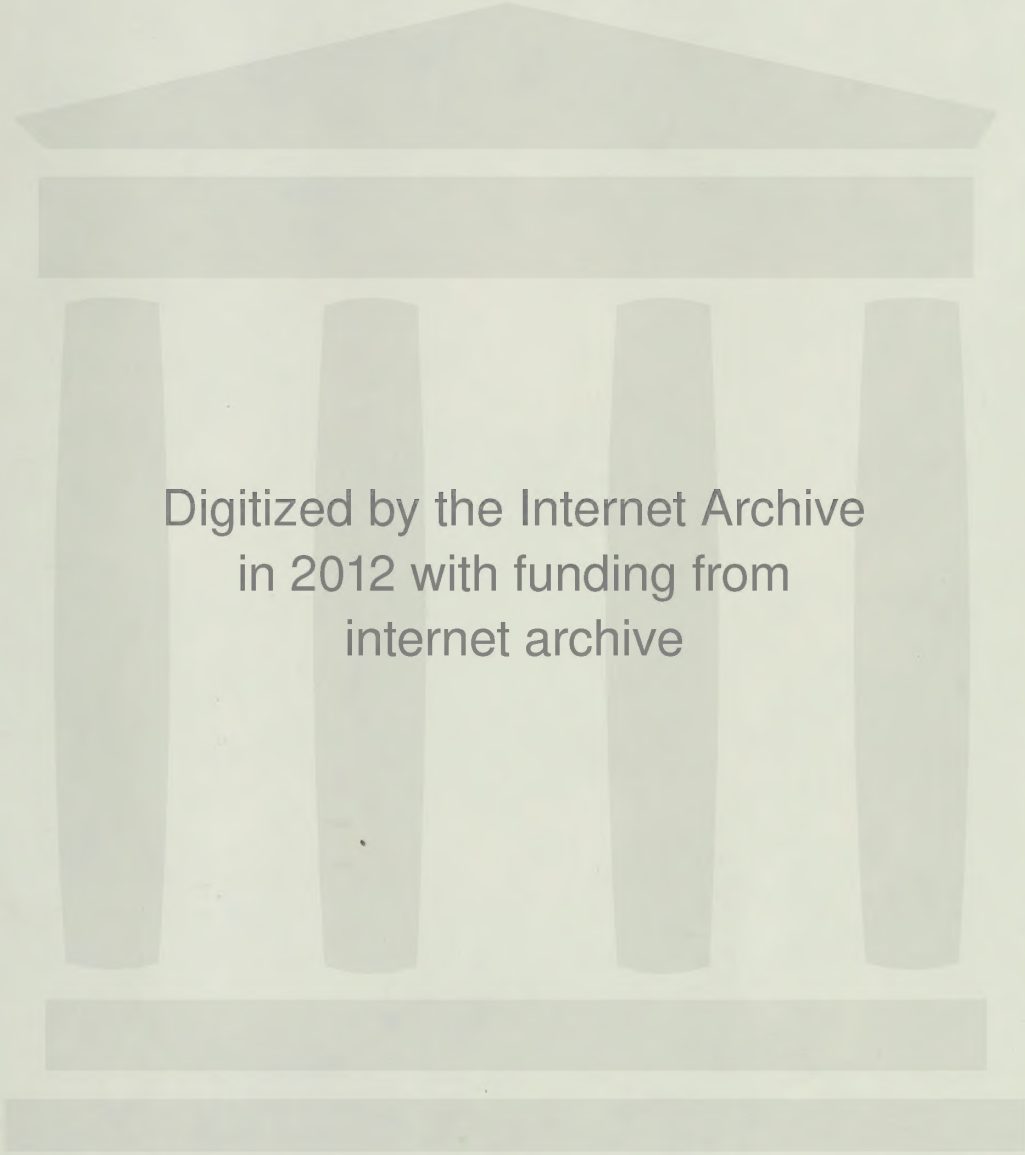
For Reference

Not to be taken from this room

Every person who maliciously cuts, defaces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, apparatus, or other work of literature, art, mechanics or object of curiosity, deposited in any public library, gallery, museum or collection is guilty of a misdemeanor.

Penal Code of California
1915, Section 623


Digitized by the Internet Archive
in 2012 with funding from
internet archive

http://archive.org/details/architecturaldig41aprlosa

ARCHITECTURAL DIGEST

INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

APRIL 1984 $4.50



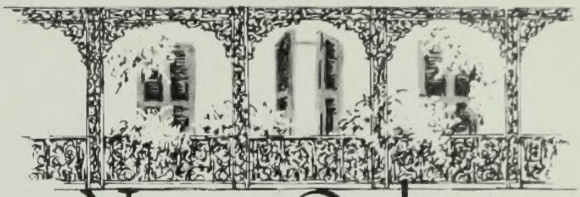


Henredon. For those who value excellence.

At Henredon creating fine upholstered furniture is an art. For our designers have an artist's eye for scale and proportion, our craftsmen a sculptor's sense of shape and form. The result is custom seating, expertly engineered and executed, fashioned not for a season but a lifetime. To see the wide range of styles available, we invite you to send $3.00 for the Upholstered Furniture catalog. Henredon, Dept. A44, Morganton, NC 28655.

Henredon

Lord & Taylor



focus America: New Orleans

Listen to her rhythms. Beckoning, tantalizing, flowering, mesmerizing. City of history and people who celebrate life. New Orleans. Revel in it now, at Lord & Taylor.



Our authentic New Orleans lolling chair

from an original Boutac chair of the Spanish colonial period
—symbolic of the superb native artisanship,
comfort and gentility for which New Orleans is famous.
Reproduced for us in loving detail by the workrooms of
the distinguished New Orleans cabinetmaker, Rupert Kohlmaier,
chair 3000.00 ottoman 1200.00
Eighth Floor Furniture Galleries, Lord & Taylor, Fifth Avenue at 39th Street.

TABLE OF CONTENTS

April 1984

ARCHITECTURAL DIGEST



COVER: One of the bedrooms in Mill House, a converted cider mill set in the Connecticut countryside. Photography is by Peter Vitale. Interiors featured on page 90.

13 **Letters from Readers**

22 **People Are the Issue**

34 **Guest Speaker: Franco Zeffirelli**
Beauty Is Just the Frame

48 **Russell Lynes Observes**
The Bejeweled Upstart

66 **John Canaday: Reflections**
Letters and Lessons from a Master Wordsmith

82 **Collector's Close-up**

200 **For Collectors**
Papers Fit for a King

214 **Antiques Notebook**
An American Collector's Exotic Cache

226 **In the Showrooms**
Jack Lenor Larsen—
A Structural Approach to Fabric

238 **Design Dialogue**
Angelo Donghia—
The Gift of Perfect Pitch

252 **Objects**
Diana Phipps
Plunders the Barrows of London

260 **Designer's Travel Notes**
Once around the Lake—
Geneva's Cottage Crafts

274 **Previews**

278 **Reader's Directory**

Copyright © 1984 Knapp Communications Corporation. All rights reserved in all countries. Copyright contents may not be reproduced in any manner without prior written permission of *Architectural Digest*. Printed in the United States of America.

INTERIOR DESIGN

90 **Mill House**
Savoring the Past on the Nonnewaug River in Connecticut
Text by Joseph J. Thorndike, Jr.

100 **Resonance**
New Direction for a Long Island Home
Interior Design by Robert Metzger, ASID
Text by John Gruen

112 **Pastoral Elegance**
The Spatial Challenge of a Pennsylvania Country House
Interior Design by Pamela Banker
Text by Peter Carlsen

118 **Ida's Valley**
The Loving Restoration of a Historic Cape Dutch Homestead
South Africa
Text by Graham Viney

148 **Amenities amid Informality**
Fresh Milieu for a Family in Westchester County
Interior Design by Keith Irvine and Thomas Fleming
New York State
Text by Anthony Weller

170 **Northwest Bounty**
Seattle Setting Inspired by an English Tradition
Interior Design by Jean Jongeward, ASID
Text by Harry Martin

ART AND ANTIQUES

106 **Art: Vintage Photographs of an Opulent Era**
Indian Ambience of Royal Grandeur
Text by Giles Eyre

164 **Antiques: Along the Legendary Silk Road**
Carpets of East Turkistan
Text by John A. Cuadrado

SPECIAL FEATURES

126 **Architectural Digest Visits: Hélène Rochas**
Paris
Text by Charlotte Aillaud

134 **The Collectors: California Outlook**
Mr. and Mrs. Monte Factor
Santa Monica
Text by Carter Ratcliff

142 **Gardens: Austere Paradise**
On the Cliffs of Wreck Hill
Bermuda
Text by Derek Fell

156 **Architecture: Margaret McCurry/Stanley Tigerman**
Michigan
Text by Vincent Scully

176 **Historic Houses: In the Shadow of Dracula**
The Dark Trail Leading to Bran Castle
Romania
Text by Thomas O'Neil



START COLLECTING CUT DIAMONDS.

Diamonds by Waterford, cut by hand with heart. Like the rare diamond born deep in the earth, so is Waterford crystal trusted to the sure hand of a master cutter. Not just the diamond motif, but the notched edges, the wedge cuts, the faceting, the ovals, the sum & total of Georgian styles so characteristic of old Waterford. Centuries have not altered the inherent grace & beauty of hand cutting. This thread of tradition is cherished, nurtured and protected at all costs in the ancient Irish city of Waterford. Collect the crystal that celebrates the artist.

WATERFORD

M.I. Hummel
The Benchmark Since 1935

In half a century, handmade "M.I. Hummel" figurines have been often imitated, but never matched. Goebel of West Germany alone is authorized by the Siessen Convent to make figurines according to the drawings of Sister M.I. Hummel. Only a figurine bearing a Goebel backstamp and the artist's incised signature is authentic. So don't be misled by copies from places like Taiwan. Insist on the authenticity of "M.I. Hummel," the world standard for craftsmanship and quality. For more information, send $1 to Goebel, P.O. Box 525, Dept. AD404H, Tarrytown, N.Y. 10591.



Goebel

Bringing quality to life since 1871

ARCHITECTURAL DIGEST®

VOLUME FORTY-ONE/NUMBER FOUR

Architectural Digest (ISSN 0003-8520) is published monthly by Knapp Communications Corporation. Editorial and executive offices are located at 5900 Wilshire Boulevard, Los Angeles, California 90036.

SUBSCRIPTIONS:
Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $54. Single issues in the U.S.A.: $4.50; $4.95 in all other countries. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence, for faster service. Please allow 8 weeks for a change of address. New subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to Architectural Digest, P.O. Box 2415, Boulder, Colorado 80322. Direct nonsubscription correspondence to editorial office.

SELECTED ISSUES:
Back issues, collectors' issues and bound editions of Architectural Digest may be obtained by writing A.D. Selections, Dept. AM44, 8460 Higuera St., Culver City, CA 90230, or by calling our toll-free number, 800/421-4448, Mon.-Fri. 7 A.M. - 7 P.M., Sat. 7 A.M. - 1 P.M. Pacific Time. In Calif., call 800/252-2071. Prices (effective through June 30, 1984): back issues, $6 ea.; collectors' issues, $10 ea.; bound editions, 1981, 2 vol./$70.

ADVERTISING OFFICES AND REPRESENTATIVES:
West:
5900 Wilshire Boulevard, Los Angeles, California 90036, 213/937-4740
731 Sansome Street, San Francisco, California 94111, 415/781-1888
East:
680 Fifth Avenue, New York, New York 10019, 212/765-6250
Midwest:
303 E. Wacker Drive, Chicago, Illinois 60601, 312/861-0177
Sales Motivating Associates, 19075 West 10 Mile Road, Southfield, Michigan 48075, 313/352-8333
South:
G. Carbonara & Co., 1370 Center Drive, Suite 205-F, Atlanta, Georgia 30338, 404/396-1532
New England:
Thomas Jackson, P.O. Box 194, Rowayton, Connecticut 06853, 203/838-3501
Canada:
The Fenn Company, 148 King Sideroad, King, Ontario, L0G 1K0, 416/833-6200
United Kingdom:
Christopher Warburton and Associates, ½ Rutland Gardens, London SW7, England, 01-584-6588

Second class postage paid at Los Angeles, California and additional mailing offices. POSTMASTER: Send address changes to *Architectural Digest*, P.O. Box 2415, Boulder, Colorado 80302.

Oriental Rugs

Antique, Semi-Antique & Fine New Rugs for the discriminating

Our extensive collection of Oriental rugs makes choosing your first carpet or enhancing your current collection a pleasant experience. We help you select scatter and room size rugs suited to your special needs. Offering rugs of enduring value and beauty has been our tradition for years.

Please contact us at:

Fred Mohebban Rug Co.

295 Fifth Avenue, 6th Floor
New York, N.Y. 10016 (212) 725-2076



Sarouk Carpet (partial view)
23'3" x 13' circa 1860



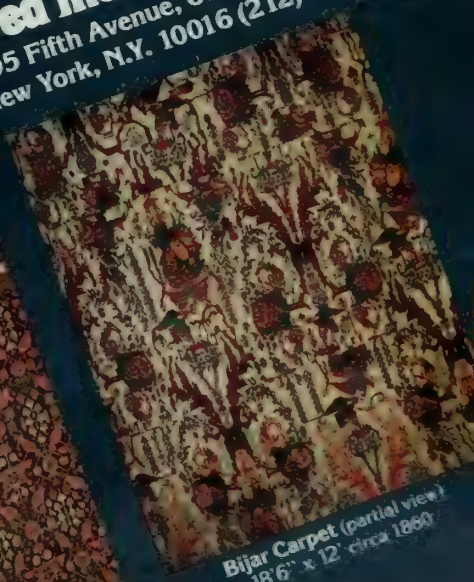
Kashan Carpet (partial view)
18' x 14' circa 1900



Tabriz Carpet (partial view)
16'3" x 12'9" circa 1880



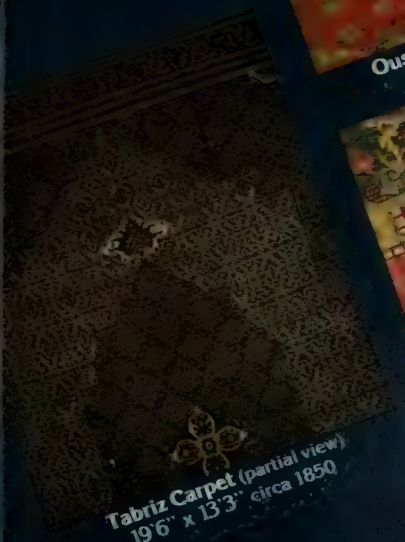
Oushak Carpet (partial view)
16'4" x 8'5" circa 1890



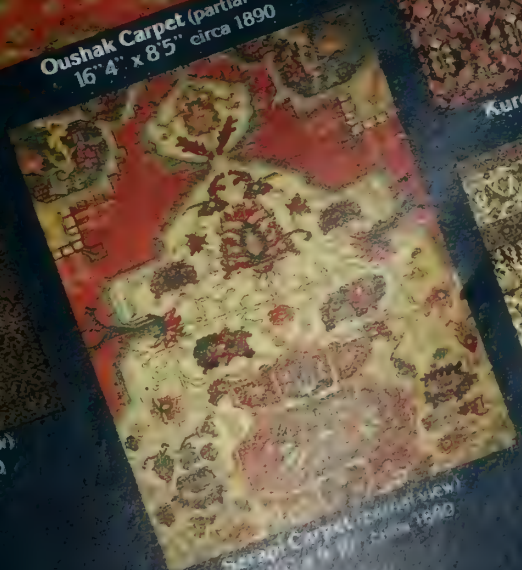
Bijar Carpet (partial view)
18'6" x 12' circa 1860



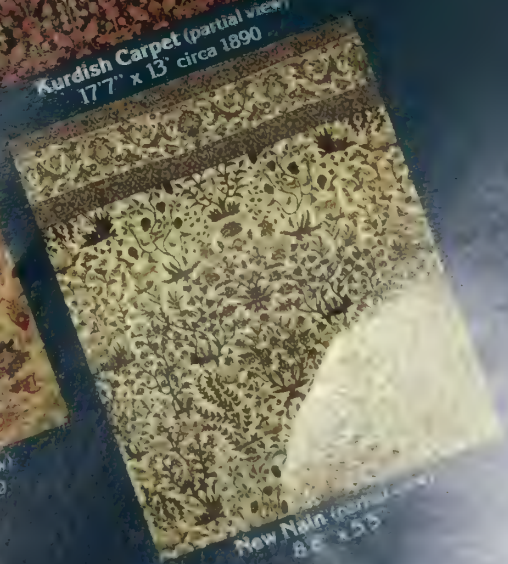
Kurdish Carpet (partial view)
17'7" x 13' circa 1890



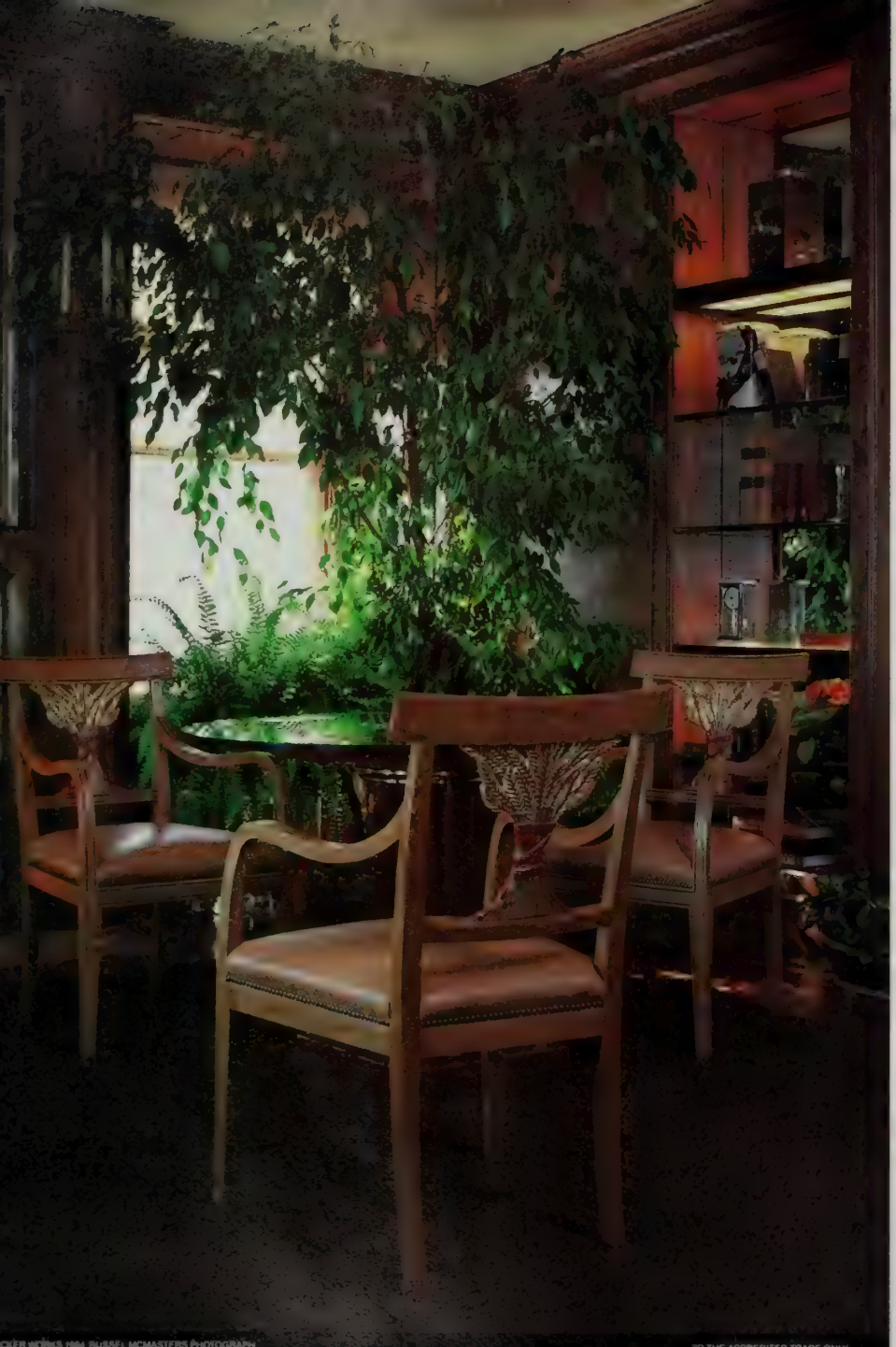
Tabriz Carpet (partial view)
19'6" x 13'3" circa 1850



Serapi Carpet (partial view)



New Nain (partial view)
8'6" x 5'5"



ARCHITECTURAL DIGEST

ESTABLISHED 1920

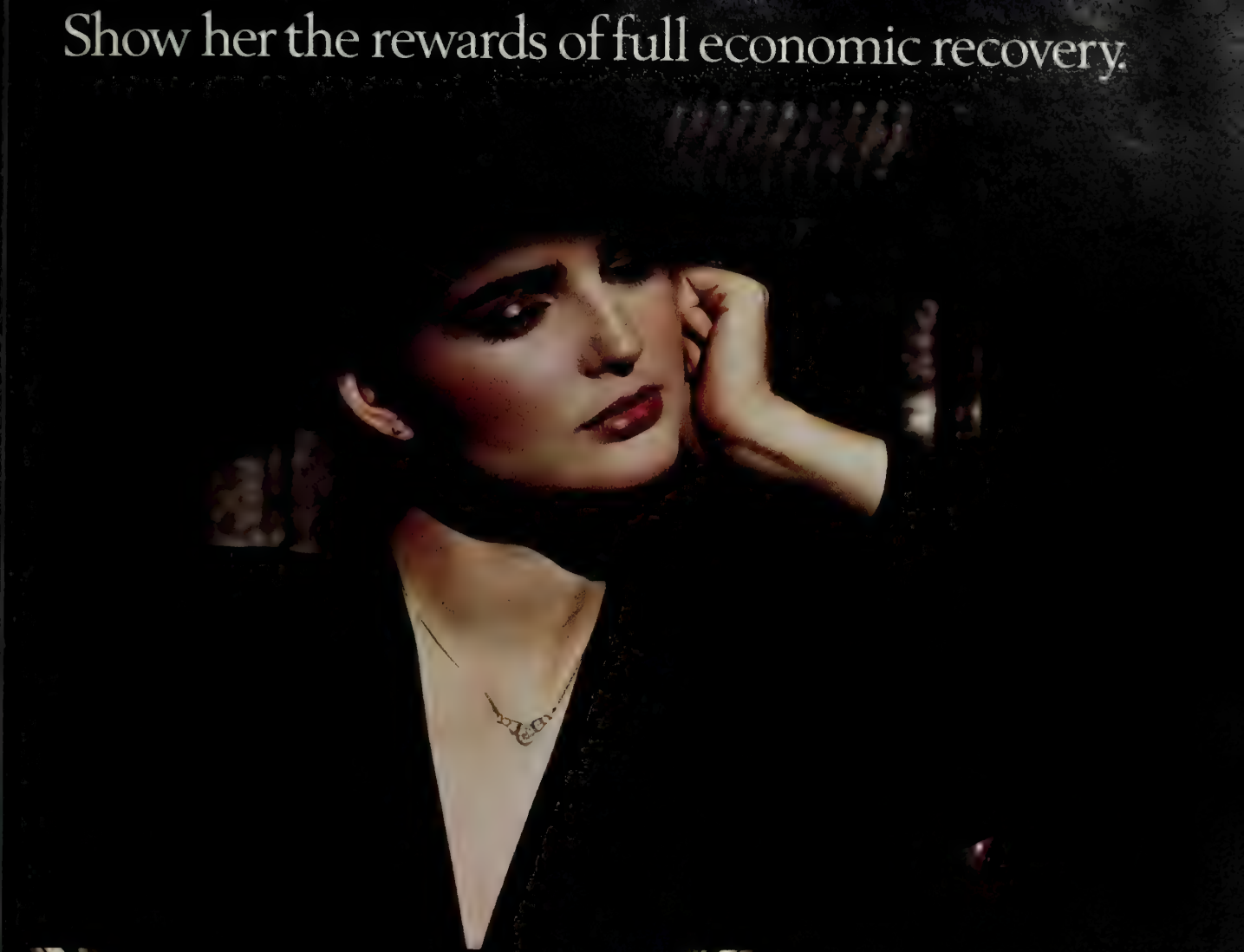
EDITOR-IN-CHIEF: **Paige Rense**

GRAPHICS DIRECTOR: **Charles Ross**
ADMINISTRATIVE DIRECTOR, EDITORIAL/GRAPHICS: **Nancy J. Odegard**
RESEARCH EDITOR: **Margaret Redfield**
TEXT EDITOR: **Mary Chesterfield**
ART AND ANTIQUES EDITOR: **Don G. Erickson**
FEATURES EDITORS: **Joanne Jaffe, Gayle Moss Rosenberg**
ASSOCIATE EDITORS: **Lyle V. Bayle, Christina Dimitroff, Ann A. Johnson**
ASSISTANT GRAPHICS DIRECTOR: **Nancy T. Sheinbein**
EXECUTIVE ASSISTANT TO THE EDITOR-IN-CHIEF: **Beverly Perkins**
PRODUCTION EDITOR: **Lindsay Mory**
DESIGNER LIAISON: **Julie Davey**
PHOTOGRAPHER LIAISON: **James G. Huntington**
ASSISTANT EDITORS: **Kimberly De Roever, Elizabeth McMillian, Michelle D. Vaughen**
GRAPHICS ASSOCIATES: **Debra S. Bond, Ken de Bie, Karen Miller**
EDITORIAL COORDINATORS: **Martha Collett** (NEW YORK), **Gina Crespel, Catherine A. Richardson, Grace P. Terzian** (RESEARCH)
EDITORIAL ASSISTANTS: **Rochelle Branch** (GRAPHICS), **Laurie E. Connor** (EDITORIAL), **Wendy A. Silverstein** (EDITORIAL), **Peggy Smith** (EXECUTIVE)
EDITORS-AT-LARGE: **Susan Mary Alsop, Valentine Lawford, Derry Moore**
CONSULTANTS: **John Lincoln** (DECORATIVE ARTS), **Gerald M. Ackerman, Constance W. Glenn, Aimée Brown Price** (ART), **Robert E. Fisher** (ASIAN ART), **William Ezelle Jones** (ANTIQUES)
INTERNATIONAL CORRESPONDENTS: LONDON: **Derry Moore, Serena Barrow, Elizabeth Dickson, Elizabeth Lambert** PARIS: **Charlotte Aillaud, Pascal Hinous, Laurence Mouillefarine** ROME: **Robert Emmett Bright** DUBLIN: **Brian de Breffny** MADRID: **José Luis Pérez** MUNICH: **Margaret A. Kelley**

PUBLISHER: **G. Robert Griswold**
ASSOCIATE PUBLISHER: **Michael C. Stanke**
ADVERTISING DIRECTOR: **Clifford P. Tallman, Jr.**
REGIONAL ADVERTISING DIRECTORS: **R. Jeffrey Petersen** (EASTERN), **Frank C. Nieman** (MIDWESTERN), **Betty M. Bartol** (WESTERN)

KNAPP COMMUNICATIONS CORPORATION
CHAIRMAN: **Cleon T. Knapp**
PRESIDENT: **H. Stephen Cranston**
SENIOR VICE-PRESIDENTS: **Rosalie Bruno** (NEW VENTURE DEVELOPMENT), **Betsy Wood Knapp** (MIS ELECTRONIC MEDIA), **Harry Myers** (MAGAZINE GROUP PUBLISHER), **William J. N. Porter** (PRODUCT SALES), **Paige Rense** (EDITORIAL), **L. James Wade, Jr.** (FINANCE)
VICE-PRESIDENTS: **Patrick R. Casey** (PRODUCTION), **Jan Edwards** (CIRCULATION), **Anthony P. Iacono** (MANUFACTURING), **Harold W. Jaffe** (CONTROLLER), **Philip Kaplan** (INTERNATIONAL), **George H. Oestreich, Jr.** (PUBLISHER/INTERNATIONAL EDITIONS)

Show her the rewards of full economic recovery.





A quality diamond of a carat or more.

Quality. It's as important in diamonds as in anything else you own. It's especially important in a diamond of a carat or more.

Extraordinary. One of nature's most perfect gifts. It's spectacular. Impressive. And rare. Crafted by a master cutter, it has exceptional clarity and color.

Your jeweler is the expert where diamonds are concerned. He can show you diamonds of a carat or more of such exceptional quality as to please even the most discriminating tastes.

Since this isn't the kind of purchase you make every day, we've prepared an informative brochure to help you make the right decision. Give her the ultimate. A quality diamond of a carat or more.

A diamond is forever.

The necklace shown features a quality diamond of 3.06 carats.

For your copy of our brochure, send $2.00 to Diamond Information Center, Dept. C, 1345 Avenue of the Americas, NY, NY 10019

The boys try a new place in their Peugeot



They have driven almost two hours to get to this place, a lake with an old Indian name that means "Fish jump out."

It was still dark when the man woke the boy and they both tiptoed around the house, the floorboards cold under their feet, getting ready. Getting ready consisted of climbing into some clothes and taking the sandwiches out of the refrigerator. The man did not make the boy wash his face or brush his teeth, which made the day seem even more special.

They do not bring the boy's sister this time. She is only four and makes a lot of noise and thinks fish stink. It is just the two of them, the big one and the little one. "The boys," as the mother calls them.

"Do you think it's true?" the boy asks.

"Is what true?"

"Fish jump out."

The man nods. "You'll see."



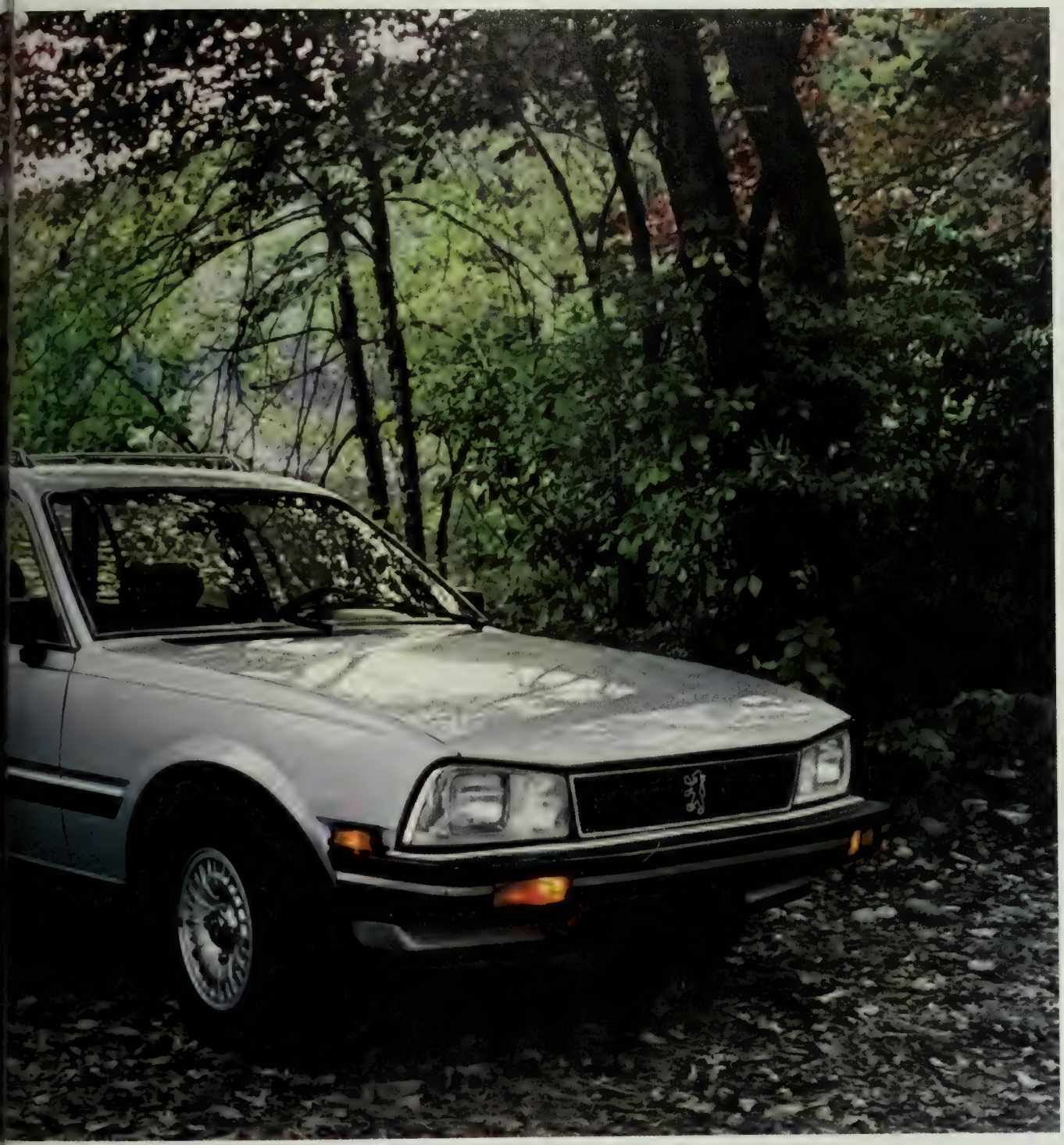
Nothing says a wagon has to be primitive. Seats of soft, supple leather are available at extra cost in the Peugeot 505 S.

The station wagon they have driven up here in is a Peugeot, the 505 S.

It is a big wagon. With its rear seat up, it has more cargo space than *any* other wagon available in America. The payload is over half a ton.

It is a lavishly equipped wagon. Air conditioning is standard equipment. Central locking. Cruise control. Power steering, brakes, windows, antenna. A 50-watt radio/cassette system with six speakers. Heated front seats. Even side mirrors that de-ice themselves. All standard equipment. The Peugeot is very much a wagon for comfort of body.

It is also a wagon for comfort of



mind. The Peugeot is one big wagon that is designed *not* to wag its tail clumsily from side to side on the highway. It handles *exactly* like a sedan.

You can have a Peugeot wagon with vinyl seats, velour seats, or leather seats. A fuel-injected gasoline engine or a turbocharged-diesel engine. Prices range from $11,990 to $17,965.* (Prices of Peugeot sedans range from $11,300 to $17,670.)

Please call 1-800-447-2882 toll free in the continental U.S. for a facts-filled brochure and the name of your nearest Peugeot dealer.

*Based on P.O.E. manufacturer's suggested retail prices. Actual prices may vary by dealer. Destination charges, taxes, dealer preparation, if any, and license fees are extra. Cargo-carrying capacity based on EPA measurements.

PEUGEOT

© 1984, Peugeot Motors of America, Inc.

Patterson, Flynn & Martin is the official United States representative for the Indian Government's Corporation of the Cottage Industry Dhurrie Program.

Patterson, Flynn & Martin, Inc.

950 Third Avenue, New York, N.Y. 10022 (Corner of 57th Street) Tel. (212) 751-6414,
Chicago: Space 1226 Merchandise Mart Tel. (312) 644-3280
Los Angeles, San Francisco, Dallas, Houston, Philadelphia, Denver, New Orleans, Boston, Atlanta, Washington, D.C., Miami



Printemps

Hutschenreuther Fleuron-Printemps. A breath of spring in tender celadon green. Delicate tendrils outlined in gold, enhance the graceful calla-lily relief. A creation from Chloé — Paris by the noted designer Karl Lagerfeld. Exceptional translucence, a quality characteristic of our wafer-thin porcelain. Beautiful and elegant, another masterful edition from Hutschenreuther.

Write for our newest color brochure



1814

HUTSCHENREUTHER
GERMANY

Hutschenreuther fine porcelain

Hutschenreuther Corporation, 41 Madison Avenue, New York, NY 10010 • (212) 685-1198

Oh, how this unspoiled land will spoil you.

Ireland. You know it for its rustic charm and scenic beauty. Grazing sheep on rolling hills. Where the country's fare is expected to be country fare.

But here you can fare very well indeed. On fresh oysters and lobster, succulent lamb and veal. You'll sleep well, too. Whether it's in a country inn, a stately manor or an ancient castle luxuriously restored.

It's all a part of the unexpected pleasures of Ireland. And there's more in our 32 page book, "Ireland. The unexpected pleasures." Send for your free copy below.

Come visit Ireland. Everything about it is unspoiled. Except the people who visit here.



IRELAND

The unexpected pleasures.

Please send me your free book
"Ireland. The unexpected pleasures."

Name _____

Address _____

City _____ State _____ Zip _____

Mail to: **Irish Tourist Board**
590 Fifth Avenue, Dept. D, New York, NY 10036
Or call: 1-800-228-6455
(Nebraska only: 1-800-642-8777)

AD 4004

LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest
5900 Wilshire Boulevard, Los Angeles, California 90036

A spark of creative thought and a clearer sense of beauty were ignited after I read your December "Guest Speaker" by William F. Buckley, Jr. It struck me that any means of art is an expression of the artist. Mr. Buckley's father was a perfectionist, striving for balance, control and orderliness. He was, further, a driving individual, unwilling to compromise his ideals. He was quite a man! All of this says that beauty is in the eye of the beholder, that all creative expressions of emotion are valid. The artists who gain notoriety are simply the ones most people can relate to.

Pamela Loken
Minnetonka, Minnesota

After careful consideration of the photograph of Mr. Buckley's father's stable, and with considerable exercise of intuition, I am convinced that the cupola is eight inches too high. That small change would make it "right"—and it would be just as the architect originally designed it. Notwithstanding the authoritarian stance of some, there is no one with the perfect intuitive eye.

Oluf N. Nielsen
Denver, Colorado

It's clear why that residence has been named *Toad Hall* ("Architecture," December 1983). What is not clear is why you devoted fourteen pages to this uninviting design, which brings to mind the phrase "Take short views, hope for the best."

Sharon Braidt
Syracuse, New York

The collaboration of Gwathmey Siegel & Associates and François de Menil on *Toad Hall* deserves an ovation. I have never before reread an article to the point of the page numbers being erased. Publications of all kinds should take note of these pages as an example of brilliant photography, by Norman McGrath, and a quality text, by Vincent Scully. And let's not forget the ingeniousness of these architectural wizards!

André de la Barre
New York, New York

I feel great pride in being able to say I subscribe to *Architectural Digest*. As a sophomore attending Andover High School, I have high hopes of someday being as good an architect as Frank Lloyd Wright. I was very pleased with your December issue, and believe that yours is the best magazine that can be purchased. It is *well* worth the price!

Wade Adams
Wichita, Kansas

I'm always amazed by "Letters from Readers" complaining about designs in the magazine. Even the designs they don't particularly like influence their taste without their realizing it.

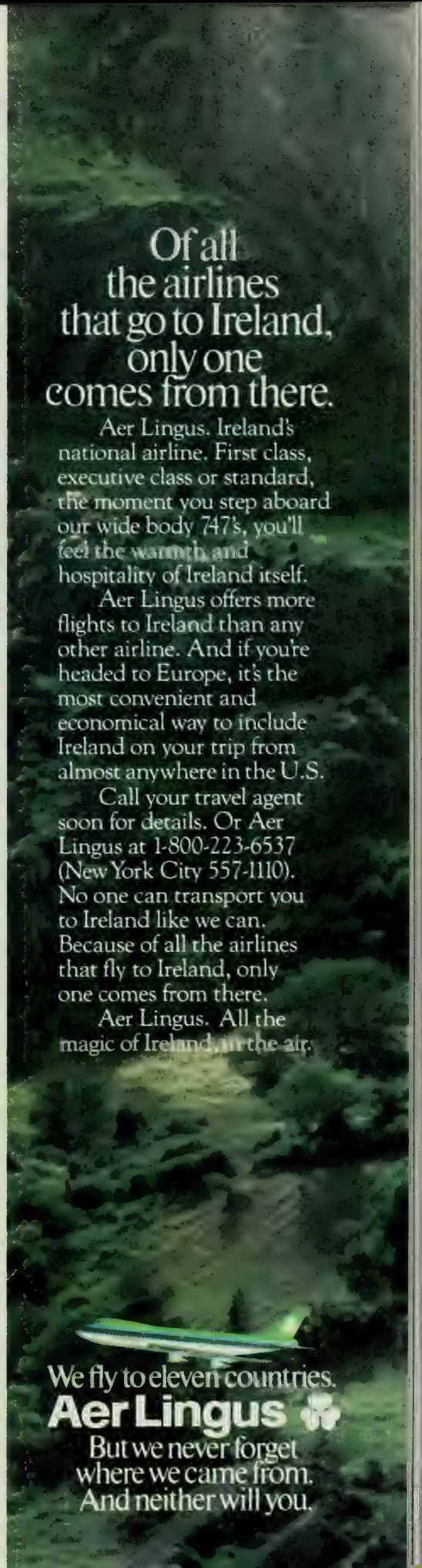
Gregory Lambros
Quincy, Massachusetts

Your November issue featuring the home of Louise Nevelson quoted her as saying, "I don't want to make people too comfortable," by way of explaining the fact that her chairs have no bottoms. After looking at the Charles Addamsesque rooms, it occurred to me that she would not need chairs at all—people would be very happy to simply walk through the premises and make a quick exit.

John A. Cost
San Mateo, California

What a pleasure to glimpse the creative sanctuary of Louise Nevelson! Her home is a living expression of the vision that has become her trademark, a place where the drama of her creations is surpassed only by the drama with which they are displayed.

Elizabeth Larken
Washington, D.C.



EBEL

The Architects of Time



Stainless steel and 18 Kt. gold. Versatile, thin, elegant. Water resistant. Extremely accurate, very Swiss.
Five year international warranty. Intelligently priced at $975 and $1075.

Bailey Banks & Biddle

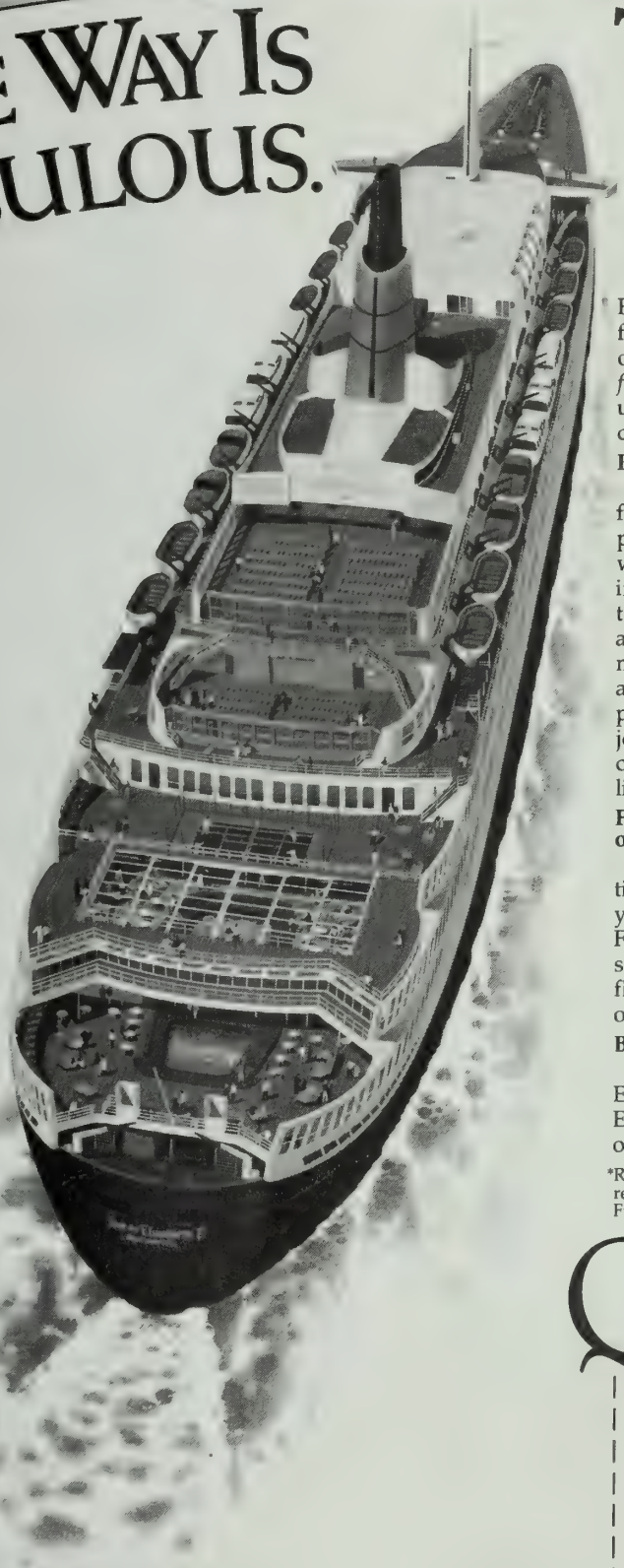
World Renowned Jeweler Since 1832

(315) 564 6200 · Pittsburgh · Washington, D.C. · Atlanta · Chicago · Charlotte · Milwaukee · South Coast Plaza · Torrance

EUROPE AND THE QE2:



ONE WAY IS FABULOUS.



THE OTHER IS FREE.

For the European vacation of a lifetime, spend five glorious days and nights on the one-and-only Queen Elizabeth 2—and fly the other way *free* economy-class on British Airways. QE2 is the ultimate travel experience, adding a whole new dimension to your European adventure.

Part palace, part playground.

QE2 has countless pleasant surprises aboard for you. She promises to be the most memorable part of your European vacation. Enjoy superb world-class restaurants. Nightclubs with smashing entertainment. Dancing under the stars at the lavish new Indoor/Outdoor Center. Gaming at the expanded Players Club. To stimulate your mind and body, a new computer learning center and the renowned "Golden Door" health program—with hydrocalisthenics, saunas, jogging deck. There are 25 QE2 transatlantic crossings from April into December; from as little as $1,250.*

Free BA 747 flights; Concorde at only $499—or even free!*

Your QE2 ticket entitles you to a free BA air ticket across the Atlantic to or from 57 cities. (Or, you can upgrade your free air ticket to Club Class, First Class or Concorde.) All QE2 passengers can save over $1,500 on specially reserved Concorde flights. Passengers sailing First Class on Oct. 27 or Nov. 9 fly Concorde free!

Big savings in Europe; book now!

All QE2 passengers get other great savings—Europe's top hotels, land tours—even the Orient Express! For details, see your travel agent or mail the coupon.

*Rate per person, double occupancy, subject to availability. Cunard reserves the right to cancel the Concorde program at any time. Free airfare based on lowest British Airways fare in effect as of 9/27/83. Length-of-stay restrictions apply.

QUEEN ELIZABETH 2 *British Registry* (Q642)

FOR ONCE IN YOUR LIFE. LIVE.

CUNARD P.O. Box 999, Farmingdale, N.Y. 11737

NAME

ADDRESS

CITY STATE ZIP

MY TRAVEL AGENT

E 70092

© 1984 Cunard

Gold and platinum basins! Well, isn't water equally precious?

Since it is freely acknowledged that Sherle Wagner faucets make water flow like champagne, shouldn't his bowls be worthy of the name? Hence, these basins of gold and platinum...each available in both shapes. Should you, however, prefer to express your respect for the miracle of water with less glamor, they are also available in black and white.

For illustrated [illegible]

Sherle Wagner

60 East 57 St., New York, N.Y. 10022, 212-758-3300

© 1983 Sherle Wagner Corp.


DAVID WEBB
New York, 7 East 57th Street
Houston, Galleria II

We have to fly to England seven times a year to locate the most beautiful antique furniture.



You only have to drive to Connecticut once to enjoy it all.



We believe English antique furniture is the finest ever made. Created with exquisite skill. Cared for by generations of servants. Naturally preserved by England's moist climate. Fine English furniture is our passion—and it's a love we'd be pleased to share with you.



M[illegible] Antiques

Rou[illegible] Telephone (203) 263-3446

THE LUMIÈRE™ COLLECTION

Designed and made in France exclusively for Jacuzzi Whirlpool Bath.



Authentic European elegance. As refreshing to the spirit as to the body.

The Lumière Collection is for those who desire not an ordinary bathroom, but a personal and intimate domain—a place of inspiring beauty and elegance. You'll find the Lumière Collection inspiring in every detail, from its deep, contoured bath—equipped to provide you with our famous whirlpool bathing experience—to its dramatic pedestal lavatories and graceful toilet and bidet. The luxurious Lumière Collection—authentic European styling and craftsmanship, combined with the whirlpool pleasure only we can create. What could be more inviting?

The Real One. The Only One.

Jacuzzi

WHIRLPOOL BATH

JACUZZI WHIRLPOOL BATH
Subsidiary of Kidde, Inc.
KIDDE

For more product information and dealer locations, call toll free: **(800) 227-0710.**
In California: **(800) 227-0991.** Or write: P.O. Drawer J, Walnut Creek, CA 94596.

In Germany, where luxury cars are measured



Audi

Did you know that, when you drive on the German Autobahn, there is a "pecking order" among the cars in the fast lane?

It's true. And we are pleased to report that the drivers of the formerly ranking German sedans are beginning to move over in deference when they see an Audi Turbo bearing down in the rear-view mirror. Because the German version of the Audi 5000S Turbo is now rated one of the highest-performance sedans in Germany, regardless of price.

Interestingly enough, the technology that makes the Audi Turbo one of the highest-performance sedans in Germany also makes it one of the quietest. (And, many think, the most beautiful.)

We refer to the breakthrough in aerodynamics achieved by Audi engineers: the creation of the most air-slippery turbocharged luxury sedan sold in Germany or America. Especially striking are the windows, which are not recessed, but flush with the surface of the body. This not only contributes to the low drag coefficient of 0.34, but also to the low interior noise level.

There is an almost complete absence of wind noise. The sensation is more like gliding than driving. This takes a little get

by performance, this is the new yardstick.



EPA estimated 19 mpg, 28 mpg highway. Use "estimated" mpg for comparison. Mileage varies with speed, trip length, weather. Actual highway mileage will probably be less

ng used to: You might think you're going half the speed you are actually going!

Also contributing to the matchless performance is the large Quattro racing-type intercooler that raises turbo efficiency and engine output by lowering the temperature of the compressed intake air by as much as 40 degrees.

***Car and Driver* had this to say** in their December, 1983 issue: "The Audi 5000 Turbo sets standards that [other German] supersedans can't match—from speed to handling to fuel efficiency* to convenience features... And when you factor in the Audi 5000 Turbo's price of $22,250;** it's clear that a new contender has come to vie for the crown of the supersedan class."

This car is so well engineered and built, Audi is backing it with a 2-year limited warranty that carries no mileage restriction. See your Porsche Audi dealer for details and a test drive.

For your nearest dealer call toll free 1-(800)FOR-AUDI within the continental U.S.

** Price as tested. Mfr's. sugg. retail price, $22,150. Title, taxes, transp., registration, dealer delivery charges add'l

PORSCHE + AUDI © 1984 Porsche Audi

Audi: the art of engineering.

Why do collectors collect? Perhaps one reason is that collecting is a kind of intellectual adventure in a world where, for most people, adventure is something to read about, rather than to experience. To the collector, the dustiest, most obscure curio shop and the most elegant antiques store have in common this sense of adventure—an atmosphere of discovery, of splendors or trifles to be revealed.

Our Collectors' feature in this issue was written by art critic and historian Carter Ratcliff. In his own impressive book John Singer Sargent *(see* Architectural Digest, *"Designed for Reading," May 1983), Mr. Ratcliff says of the great portraitist, "It was his habit to treat the world as an occasion for art." Collectors, whether their fascination is with the collecting of art, or the art of collecting, have a similar habit—they treat the world as an occasion for collecting.*


JOHN BRYSON

Paige Rense

Editor-In-Chief

Mill House

"It's all in the mix," says antiques dealer Leslie Claydon-White, explaining the secret of the way he furnished his home in western Connecticut. Mr. White started with an early-Colonial mill and made it over, using the woods and construction methods of its time. But within the Colonial walls he has combined English furniture with Chinese ivories; American carvings with French and Thai statuary. "To bring off such a mix," he says, "requires a selective eye—which is something you are born with—and a willingness to take chances." By such a process of selection and change, a house becomes "a statement of the owner's personality." *See page 90.*


Leslie Claydon-White

Resonance

When the owners decided to transform the stark feeling of their Long Island residence to one of [illegible] that didn't look like clutter, [illegible] began by asking Robert Metzger [illegible] design only two of the bedrooms [illegible] they entrusted him with the [illegible] house. Says one owner, "Robert [illegible] me down and asked, 'What colors do you like?' I answered, 'I like every color.' He said, 'Fine! We'll use every color.' " Adept at working in different styles, the designer's one proviso is that "*everything* be gorgeous, from the smallest object to the grandest piece of furniture." *See page 100.*




PELICANI

Pamela Banker

Pastoral Elegance

In a field where many designers have a partner who handles solely the logistics, Pamela Banker shows an admirable combination of creativity and efficiency. She says transforming her own apartment, in a 1925 building on the East Side of Manhattan, "was all a matter of organization." But clearly it was more than that. The same is true of the Pennsylvania house appearing in this issue—really a series of single rooms strung together like a necklace to embrace an extraordinary view of the countryside. It presented a challenge to which Mrs. Banker—who loves working with unusual spaces—was more than equal. The result is a crisp, very confident design. *See page 112.*

continued on page 24

MARTEX® ENSEMBLE "NIGHT JAGUAR" © 1983 PERRY ELLIS INTERNATIONAL, INCLUDES PRODUCTS OF 50% COMBED COTTON AND 50% DACRON® POLYESTER
WEST POINT PEPPERELL 1221 AVENUE OF THE AMERICAS, NEW YORK, N.Y. 10020



PERRY ELLIS
MARTEX 1984
THE ART OF MAKING A BED

continued from page 22

Ida's Valley

"It became clear, from all the advice we received, and from Fiona's research, that behind the grime and age lay a gem of a house, and nothing but a pure restoration would do full justice to this building or satisfy us," Major Philip Erskine tells us. Their love of Cape Dutch architecture prompted the Erskines to embark upon one of the most extensive restorations ever carried out on a private house in South Africa. *See page 118.*



Fiona and
Philip Erskine

Architectural Digest Visits:
Hélène Rochas

It was often a case of love at first sight for some furnishing that in those days Hélène Rochas couldn't reasonably afford. Her couturier husband, Marcel, turning out one marvelous dress after another for her, was surprised at how seldom she wore them. What he didn't know was that she would sell his creations, with the complicity of a *première vendeuse* at the avenue Matignon salon, to pay for her latest acquisition. *See page 126.*



PASCAL HINOUS

Hélène Rochas

The Collectors:
California Outlook

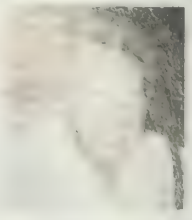
Betty and Monte Factor never intended to become collectors—they were simply drawn to the contemporary works that now fill their southern California home. "There was a special feeling of aliveness then," says Monte Factor, recalling the beginning of their involvement with West Coast art, at the Ferus Gallery in Los Angeles in the fifties and sixties. "We were attracted to the adventurous outlook." *See page*



Betty and
Monte Factor

Gardens:
Austere Paradise

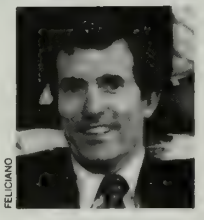
Australian-born film p
ert C. Stigwood is better
his highly successful motio
Saturday Night Fever, Gre
most recently, *Staying Alive*, t
his horticultural talents. But t
umphant, improbably located
dens surrounding his Bermuda hom



wood



PELICIANO



PELICIANO

Keith Irvine
Thomas Fleming





Stanley Tigerman
Margaret McCurry



GRADY JENTOFT PHOTOGRAPHERS

Jean Jongeward

on the wind-buffeted cliffs of Wreck Hill prove that success has smiled on him in this realm, too. *See page 142.*

Amenities

Keith Irvine and Thomas Fleming have worked together for over twenty years, and this month marks their eighth appearance in these pages. Known for their comfortable English style, the New York–based design team works all over the Americas, in Europe and the British Isles. "We don't believe in good or bad taste. Neither exists," says Keith Irvine. "The point is to reflect the experiences of people's lives in their houses." In this month's feature of a house in New York State, "that experience is American, African, Asian, English and French." *See page 148.*

Architecture:
McCurry/Tigerman

Partners in marriage and in the practice of architecture, Stanley Tigerman and Margaret McCurry usually work on their own separate projects. But their country house near Chicago, a highly successful collaborative effort, is a notable exception. Since its completion, Margaret McCurry has designed the interiors for an art gallery in Chicago and a building for the Juvenile Protective Association. In addition to residential and commercial projects, Stanley Tigerman heads one of the graduate programs in architecture at the University of Illinois at Chicago. *See page 156.*

Northwest Bounty

"What we do is all about opening our minds," says Jean Jongeward, explaining why she frequently leaves her Seattle base to peruse the art galleries, antiques shops and museums of New York and Europe. Avowedly fond of antiques, the designer is "chameleonlike," by her own definition. She has done everything from contemporary décors to historic preservation to the English-inspired home appearing this month. *See page 170.* □

MARTEX® ENSEMBLE "NIGHT ZEBRA" © 1983 PERRY ELLIS INTERNATIONAL, INCLUDES PRODUCTS OF 50% COMBED COTTON AND 50% DACRON® POLYESTER
WEST POINT PEPPERELL, 1221 AVENUE OF THE AMERICAS, NEW YORK, N.Y. 10020



PERRY ELLIS
MARTEX 1984
THE ART OF MAKING A BED



Only at Tiffany's

Rock-textured classics from our unique collection of sterling silver objects.
Palm tree candlesticks, 13½" high, $8,000 the pair. Bowl, 11" diameter, $3,200.
Cigarette box, 5" x 3¾", $1,975.

TIFFANY & CO.

NEW YORK FIFTH AVE. & 57th ST. • ATLANTA • BEVERLY HILLS • CHICAGO • DALLAS • HOUSTON • KANSAS CITY • SAN FRANCISCO

To order please write, or call toll-free 800-526-0649 • In New Jersey, 800-452-9146
Add $4 for shipping plus any sales tax • American Express • Diners Club • MasterCard • Visa

MARTEX® ENSEMBLE "NIGHT TIGER" © 1983 PERRY ELLIS INTERNATIONAL, INCLUDES PRODUCTS OF 50% COMBED COTTON AND 50% DACRON® POLYESTER
WEST POINT PEPPERELL 1221 AVENUE OF THE AMERICAS NEW YORK N.Y. 10020



PERRY ELLIS
MARTEX 1984

THE ART OF MAKING A BED.

saporiti italia

MILANO
VIA MONTENAPOLEONE, 27 / E
TEL. 02 / 709 109 - 783 574

U.S AGENT
CAMPANIELLO IMPORTS LTD.

NEW YORK
CAMPANIELLO IMPORTS Ltd.
225, EAST 57 STREET - PHONE 212 / 371 3700
U.S. TELEX 125594 CAMPIMPORT
INT. TELEX 237770 CAMP UR
CONTRACT DIVISION
32-30 43 AVE
LONG ISLAND CITY - NEW YORK
PHONE 212 / 937 9537

MIAMI - FLORIDA
CAMPANIELLO IMPORTS OF FLORIDA, INC.
180 NORTH EAST, 39 STREET
PHONE 305/576.9494
TELEX 6811531
CONTRACT DIVISION
180 NORTH EAST, 39 STREET
PHONE 305/576.9494
TELEX 6811531

LOS ANGELES - CALIFORNIA
CAMPANIELLO IMPORTS Ltd.
8687 MELROSE AVENUE
PHONE 213/854-0990
TELEX 6831296

DALLAS - TEXAS
DALLAS DESIGN CENTER
1025 N. STEMMONS FREEWAY

SOFA MODEL WAVE
ARMCHAIR MODEL LONGWAVE
LOW TABLE MODEL MONOS
TABLE MODEL P600
design arch.Giovanni Offredi

Fabric designed by
MISSONI exclusively for Saporiti

Engraved leathers by GUIDO PASQUALI



The carpets and tapestries
by Missoni's collection
and are produced by Saporiti

louis de poortere moquettes

THROUGH YOUR DECORATOR,
DESIGNER OR ARCHITECT

studio crespi | foto salvati-erpini © 1982 saporiti italia



LOUVERDRAPE VINYL MIST. PATTERN 21. / INTERIOR: SUE WILSON DESIGN.

BAROQUE

CLERESQUE

LATTICE

TRACERY

One of the 700 choices of LouverDrape® colors & textures

Among those 700 choices, LouverDrape® perforated vinyl louvers are perhaps the most unique. Unique, because a transparent quality is achieved by actually perforating the solid vinyl. Thousands of tiny holes are stamped into the louver creating these delicate patterns. From across the room Vinyl Mist® patterns give the illusion of lace, while retaining the practicality and energy efficiency of solid vinyl.

It's hard to believe the beauty of Vinyl Mist® until it's installed. Even though the louvers remain 87% to 93% solid, the view through the closed louvers is amazingly clear. And you can enjoy that view while the room is protected from glare, sun and solar heat. In fact, Oyster Beige Vinyl Mist® louvers reflect as much as 66% of the solar radiation striking the window.

LouverDrape® Vinyl Mist® — a strikingly beautiful, reasonably priced, low maintenance window treatment. Protect your furniture and carpet from the sun without giving up that beautiful view.

ALWAYS INSIST ON 100% LouverDrape QUALITY

SEND $1 FOR OUR 36 PAGE FULL COLOR BROCHURE

LouverDrape®

LOUVERDRAPE, INC.
1400 COLORADO AVE., DEPT. 82
SANTA MONICA, CA 90401



ld's most exquisite floor show.

Starring an
centuries ago c
dyes, it i

ich captures the beauty and artistry first woven by craftsmen in China
asty. Still handwoven from the finest wools and using natural vegetable
xture and patina of its ancestors. And the same vibrant pattern.
come alive to form a truly exquisite floor show.

For m
our exceptional collection of authentic Chinese carpets, write:
276 Fifth Ave., N.Y., NY 10001. Or call (212) 686-7871.

or design trade through F. Schumacher and Company.

MER
MIDDLE EAST RUG CORP.

Call (212) 758-1970 for Directoire assistance.



NEWEL.

The largest and most extraordinary antique resource in the world.

el Art Galleries, Inc., 425 East 53rd Street, New York, N.Y. 10022 (212) 758-1970

To the trade.

© 1984 Levolor. A product of Levolor Lorentzen, Inc.

Introducing Levolor Softwear.



The Levolor Vertical Blind Materializes.

In macramés, weaves, stripes and solids. All fire retardant.

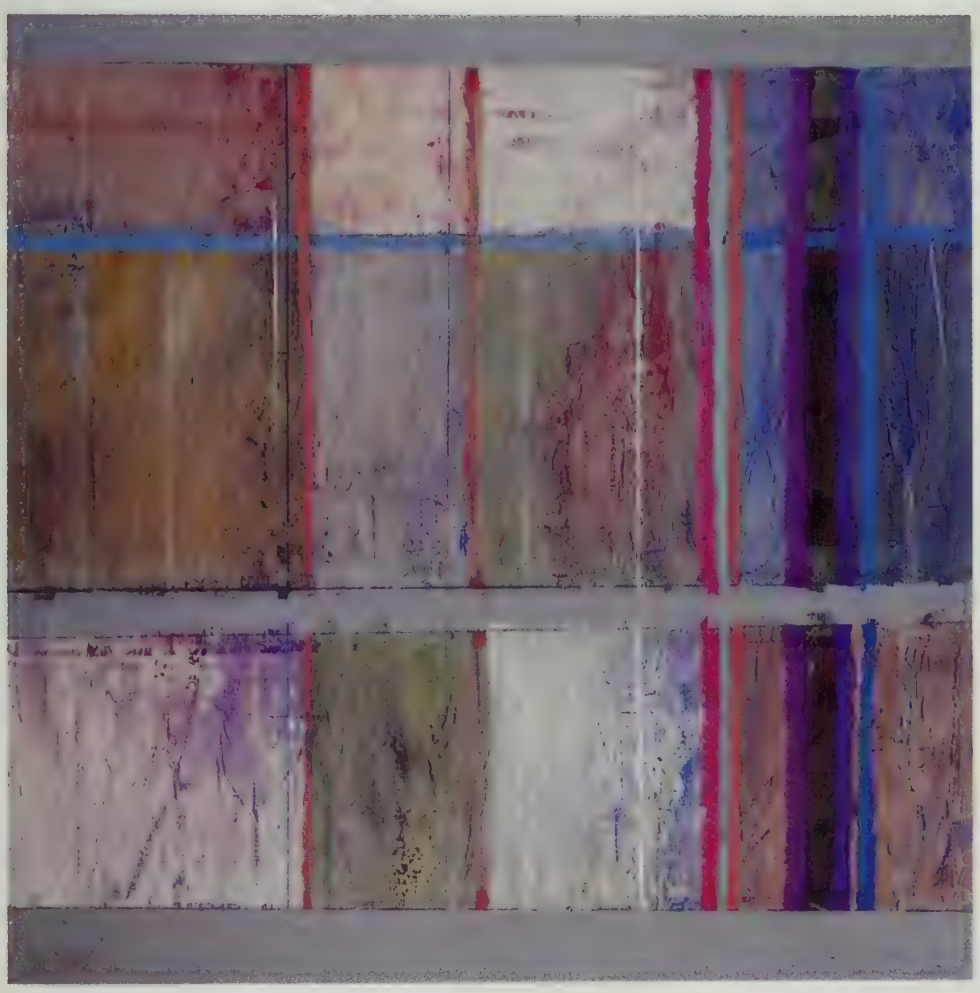
Ask your dealer for details about the new Levolor Forever Never Worry Warranty. It never ever expires.

LEVOLOR©

LEVOLOR FOREVER NEVER WORRY LIMITED* WARRANTY

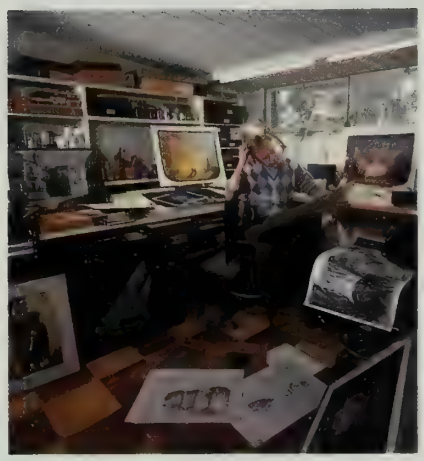
*LIMITED ONLY BY COMMON SENSE

KE FURR



EAST PARK GALLERY

Beauty Is Just the Frame





PHOTOGRAPHY: ROBERT EMMETT BRIGHT



Franco Zeffirelli's directing style is sumptuous, extravagant, energetic. Privately, an affinity for nature and a distaste for conformity are his ruling passions. ABOVE: Quiet hours are spent in the office of his Roman house, Villa Grande. LEFT: In the second-floor studio, he mulls over sketches for a new *Turandot*. RIGHT: A rehearsal with Valentina Cortese and Rosella Falk. BELOW: The results of disciplined creativity: Zeffirelli's staging of *Maria Stuarda*.



I AM A VERY ANOMALOUS character, perhaps because I have been amateur in too many fields—amateur in terms of attractions. I am attracted to this, to that: to painting, to designing, to directing movies, to directing opera, to gardening, to devoting myself to my friends. Against this, I think I am also extremely professional. Anything in life must be governed by a sure knowledge and by skill—native or acquired. Otherwise, so-called creativity is all enthusiasm and bluff. Creativity must be controlled, directed, professionally based.

My own career extends out of an original weakness, because thirty years ago I was very confused about which way to go. I was attracted to theater and rather fell into opera, to my surprise, as an exercise in theater. But I also liked to paint. I liked to design sets. I even acted, long ago. Once I had an offer to go to Hollywood as an actor, and I was tempted, but in the end I was so terrified by the whole idea of leaving my roots, my world, that I turned the offer down. In that I was very well advised by whatever kindly spirits direct me.

The aim in my profession is to create beauty and to make dreams come true. I am fed up, however, with the label "creator of beauty." Beauty is just the frame. Inside it must be the picture. I don't think people cried and suffered with my *Romeo and Juliet* just because the costumes and sets were beautiful. They cried because I really grasped the essence of this love story, the reality and the vitality of the characters. Beauty is like good manners: Without it, there is nothing. But within it must lie the character, the story, the feeling.

All beauty inspires us, but to me, nature inspires most. I am a country boy, born and brought up in the town of Vinci, in Tuscany. I love nature and have a constant dialogue with it. Not exactly like those sweet old ladies who talk to cactus flowers, but in the sense of loving it and letting it help me. I have never had such an exhilarating experience as with the nature scenes, the backgrounds, for *Brother Sun, Sister Moon*. I understood Saint Francis of Assisi through those scenes. He was stunned, bewildered, and driven almost berserk by the beauty that surrounded him. I believe, as he must have, that God expresses Himself most eloquently through the beauty of His creation.

When I am working very hard, as I have been, designing a new production of *Turandot* for La Scala in Milan, while watching over the theater production of *Maria Stuarda* in Rome, I will get up one hour earlier in the morning so I can have time in my

continued on page 38



In the celebrated world of quarter horses, the value of a stallion often runs into the millions. So it's no wonder that Bob Norris, former President of the American Quarter Horse Association, and so many other distinguished figures in equestrian circles, trust the safe transport of their valued cargos to the Jeep® Grand Wagoneer.

There's a special feeling of confidence behind the wheel of a Grand Wagoneer. There's authority in its power, security in its traction and prestige in its appearance.

With its remarkable Selec-Trac 2-wheel/4-wheel drive system, the Wagoneer artfully masters most any terrain, even under adverse conditions...from summer downpours to winter snowstorms.

Yet, for all its impressive strength and dependability, classic comforts are standard in a Grand Wagoneer. From its plush interior fabrics and leathers to its premium stereo sound system, quality is never compromised.

And because it does so *many* things without compromise, Jeep Grand Wagoneer makes perfect horse sense, no matter who your traveling companion is.

Jeep® Grand Wagoneer. The Ultimate Wagon.

FROM JEEP CORPORATION. AVAILABLE FOR PURCHASE OR LEASE AT PARTICIPATING JEEP DEALERS.

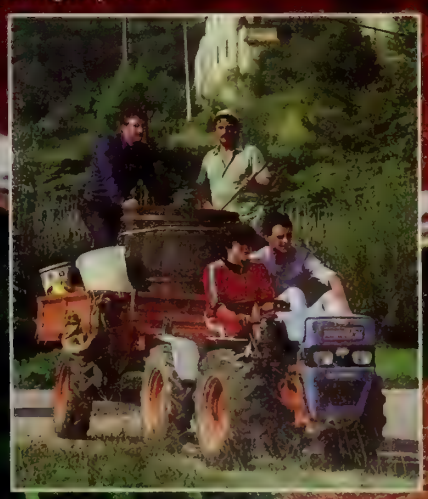
A HERITAGE OF

The C

At our family winery in the beautiful Sonoma Valley, we have for three generations produced wines in a style that complements food. It is part of our heritage and extends far beyond our eighty years in California to a small village in Northern Italy. It was in Farneta,



the birthplace of my grandfather, Samuele Sebastiani, that the dream for Sebastiani Vineyards was formed. It was this place that shaped and defined a style of winemaking that would become uniquely ours.



Top: The Monastery of Farneta, Italy
Below: Sam Sebastiani (left) during the 1983 Farneta harvest

During the 1983 harvest, I joined the families of Farneta in the vineyards and rode with the grapes into La Certosa di Farneta, the 12th century monastery where young Samuele learned to make wine. Here, winemaking techniques have changed little over the centuries and the traditional pairing of these local wines with local foods is a source of great regional and family pride.

The heart of this richly colorful district is the ancient walled city of Lucca. There, my wife Vicki and I explored the many twisting streets and courtyards, with their dozens of markets and restaurants. As we walked, we came to fully appreciate that part of our heritage which began near this city a century ago.

Since my grandfather founded



Towers and rooftops of Lucca

©1984 SEBASTIANI VINEYARDS

rigin

our winery in 1904, wine styles have evolved with changing tastes. We have, over the last few years, made many changes of our own in the vineyards and winery to produce wines of even greater elegance, complexity and finesse. But as we have made these changes, our original vision remains intact. "Wine and food and family and friends are the classic ingredients of a gracious dinner table." It is our respect for this tradition that will always direct the Sebastiani Vineyards style of winemaking.

Our 1978 Proprietor's Reserve Cabernet Sauvignon is made from grapes grown entirely in the rich, red soil of the Sonoma Valley. The finished wine is full-bodied, with warm olive aromas and earthy Cabernet flavors. Rounded and well-balanced, it is a wine to thoroughly enjoy with food.

Though Cabernet is traditionally served with red meats, Vicki has created an exciting match for this wine with Fettuccine alla Vongole e Calamari. This dish marries the flavors of pasta, calamari and clams in a *piccante* tomato sauce. If you would like to sample one of Vicki's complete menus inspired by our visit to Italy, please write to the address below for your free brochure, "*A Heritage of Wine & Food.*"

Discover Sebastiani Vineyards, a family winery in the Sonoma Valley.



Vicki Sebastiani (center) in the Lucca marketplace.



For your free Italian menu, write Sebastiani Vineyards, Dept. O, P.O. Box AA, Sonoma, CA 95476

Beauty Is Just the Frame
continued from page 34







At home, Franco Zeffirelli surrounds himself with the stuff of his dreams. ABOVE: The main salon is lined with old prints and strewn with sentimental photographs. LEFT: Zeffirelli's "Dear Presences"—a motley crew of theatrical figurines—amuse and inspire. RIGHT: A favorite piece is this bust of a young woman, after Houdon. BELOW: Another cherished find: an ornate French mirror depicting Psyche.



garden. I dig. I plant. My ambition is to have a green finger, but sometimes I have a black one. Still, nature is very generous. Man-made material is not. It resists you. You must think about it, plan for it, buy it. You buy acrylic or whatever you need for a scene or a set, and you have it made. You paint it. You move it around. You work with it, and still it resists you. It is hard to conquer; hard to bend to your will and to your experience. But nature just happens. And unlike the rest of our world, it is not conformist. Nowadays the whole world is plagued by conformity, and I hate it. What has happened to the freedom that was so evident in classical times and in early America?

Today, free spirits are becoming pathetic relics. And I am one of them. I simply cannot conform, or line up with a multitude of people who profess the same idea. Every man, however many billions of us there are now, is a planet of his own. If there is a harmony in the universe, then each one of us is somebody; that's the dignity of life. Instead, we throw it away by *trooping*. Even by trooping in good causes.

I insist, I have always insisted, upon total artistic control and freedom when I work. The rights of the artist are more protected in Europe than they are in Britain or the United States, but now they are being violated also in Italy. For example, I am suing one of the private—I call them *pirate*—television stations because they massacred my *Romeo and Juliet* with a series of endless commercials.

All this takes time, and sometimes we feel there is no time. But there is. I can find time, still, for all I want to do. Many people seem surprised that I can continue to have two or three careers at the same time. That is because conformists tend to assign themselves, and others, a specific role: You are a writer, I am a director, that dog is a dog. Period. People with more than one career confuse them. It is, I admit, perhaps a bit like having three lovers. And that is not very ethical. One is supposed to say, "This is it," but often it isn't. With one lover, for example, you go to the theater and opera. With another you discuss books. With a third you don't talk, you make love. Someday I would like to do a film about these choices, and about what one must sacrifice.

Sometimes, I must admit, I make a mistake in my choices. The greatest mistake of my life was to run for deputy in the Italian Parliament last summer. My party, the Christian Democrats, kept pushing me, pushing, pushing. Finally, in a lightheaded moment, I said yes. I hoped to bring my professionalism into a tiny part of the government, to make a cultural center in Florence, to create a climate for young people in the arts. I had thousands of votes, but finally I lost. I think even if I had won I would have resigned, simply because in the end I cannot conform to the party any more than I can conform to anything else.

I am very glad that I agreed to run, however, because I had a bath, a human bath. I have been living now for years in a world of fans, and that is a terrible danger. You begin to think you are different from other people; you become a monument to yourself. For me, that human bath was immensely useful. For forty-five days, in Tuscany, in my homeland, I met people and talked with them. These are the kinds of people for whom I try to create dreams, make illusions, in the theater and in films. To get close to them again was like being close to nature. It was, in a way, a homecoming. So perhaps even that choice was not such a loss.□

Perhaps best known as a film director—his recent credits include *La Traviata*—Franco Zeffirelli is equally active in stage work. He divides his time between Rome and Positano.

AIR FRANCE PREMIERE: WHERE MICHEL MARTIN'S CREATIONS SOAR.



We want you to know the man who lavishes such care on the selection and preparation of the outstanding cuisine and French wines served in Air France Première.

He's Michel Martin of Montargis, France, and he's our master chef for all flights from the United States.

A member of the Cordon Bleu and Académie Culinaire de France, Chef Martin has won more culinary awards than even he can remember.

The man is a perfectionist. Your meal must not look or taste like airline food. And it must be served as it would be in any of the great French restaurants he's presided over on both sides of the Atlantic.

So, even though you're miles above the Atlantic, you find your dining table being covered in linen, and set with Limoges and silver.

Michel Martin gives his undivided attention to the presentation, appearance and substance of your meal.

And Air France gives that same kind of attention to every other detail. From the luxurious Jet Sleeper seat to the expanse of your personal space, the sumptuousness of Air France Première makes the difference.

AIR FRANCE

WE'RE AIMING EVEN HIGHER



Write for free brochure, or se[illegible] page [illegible] Brown Jordan, Dept GG049, P.O. Box 5688, El Monte, CA 91734. Showrooms: Atlanta · Chicago · Costa Me[illegible]

Casual elegance.
Unmistakably Brown Jordan.

Quantum...a luxurious new design for indoors or outdoors.
Superb comfort with cushion, mesh or vinyl strap seating.
Handcrafted extra-wide oval aluminum frame, protected with our
exclusive UltraFuse® finish. To be admired...and used. For years.

Brown Jordan



allas · High Point · Los Angeles · Miami · New York City · San Francisco · Seattle · Amsterdam · Dubai · Geneva · Hong Kong · Karlsruhe · Nicosia · Riyadh · Singapore · Sydney



BVLGARI

HOTEL PIERRE · 2 EAST 61st STREET · NEW YORK CITY
TEL. (212) 486 00 86

ROMA · GENÈVE · MONTE CARLO · PARIS

HOW THE ENGLISH MIND THEIR TABLE MANNERS



Royal Worcester's new "Evesham Flute" Oven-to-Table Porcelain. At fine stores or write Royal Worcester Spode, Inc., 225 Fifth Avenue, New York, New York 10010.

INTRODUCING PEARSON PREFERRED

A NEW LINE OF ELEGANT FABRICS FOR PREFERRED CUSTOMERS









Pearson, creators of hand-tailored upholstered furniture, is pleased to announce the addition of an extensive line of luxurious fabrics carefully chosen from the collections of some of the finest decorative sources. You may recognize many of these classic designs. Ask to see Pearson Preferred at fine furniture stores or through your interior designer, and place your custom order.

Pearson

DIVISION OF Lane®

Denver • Chuck Wells & Assoc., Albuquerque • John Tyson & Assoc., Chicago • J. C. Poshepny Assoc., Dallas • Pearson Co., Atlanta • Pearson Co., San Francisco • Furniture Forum New York • Lee-Smyth, Inc. Los Angeles • Furniture Manufacturer's Sales Agency, Orange County, CA • Chapman Showroom, London • Grant International, Seattle • Bolim Assoc.

Pearson® Co., Dept. P-10, Box 2838, High Point, NC 27261.



JAGUAR S-TYPE:

V-12 PERFORMANCE WRAPPED IN SOFT LEATHER, EXOTIC WOODS AND REFRESHING SILENCE.



The Jaguar XJ-S presents to the world a shape so graceful and a level of luxury so complete that the car's formidable power plant and athletic handling capabilities may surprise you.

An electronic ignition system unleashes the only production V-12 engine available in America. Twelve short stroke, small bore pistons pulse in silent harmony and the car simply flows forward in an uninterrupted surge of power. The result is addictive—a feeling that there are no limits at all to what this machine can do.

The precision of the S-type's power rack and pinion steering and four wheel independent suspension produces exceptional directional accuracy and stability in turns. The braking is smooth and decisive, thanks to power disc brakes on all four wheels. The result is a car that is responsive in traffic and exhilarating on winding country roads.

In its unique blending of very high performance with great creature comforts, silence and smoothness, the S-type is perhaps the most seductive GT machine in the world. The XJ-S driver is surrounded by opulence: creamy leather, rare elm burl veneers and an impressive array of electronic accessories including cruise control, trip computer, AM/FM stereo radio with cassette player, and more—all standard. Come drive this unique blending of luxury, finesse and power. For the name of the dealer nearest you, call this toll free number: (800) 447-4700. Jaguar Cars Inc., Leonia, N.J. 07605.

JAGUAR XJ-S.



Some of us have more finely developed nestin



Karastan Rug Mills, a Division of Fieldcrest Mills, Inc.

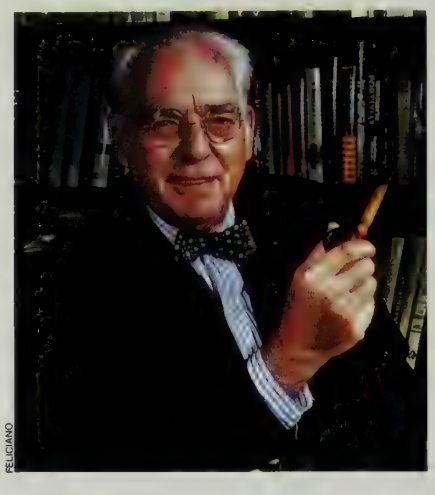
nstincts than others.

INVEST IN *Karastan*®

The Bejeweled Upstart

SAN FRANCISCO THINKS of itself, with justification, as the jewel city of the West Coast. Its irregular, baroque setting; its amethyst waters; its sapphire sky; the gold and emerald hills nearby; the noble bridges that dangle from it like earrings—all are lustrous. So are the new tall buildings that San Franciscans of the old school, and those newly converted to old ways of looking—architectural conservationists—resent as the "Manhattanization" of their city. It is a young city, by Eastern reckoning, an upstart that happened all at once in a burst of greed and exploitation and daring in the middle of the last century. San Francisco happened—it did not evolve—and it is still happening.

About fifteen years had gone by since the last time I visited San Francisco, and the change in the city seemed to my eyes remarkable—more to my eyes than to my feeling of its quality; more visual, that is, than sensuous. What to many natives seemed to be the destructive march of progress seemed to me (a Manhattanite) to be a natural growing process. The high rises made me feel at home, not sorry for San Franciscans.



PELICIANO

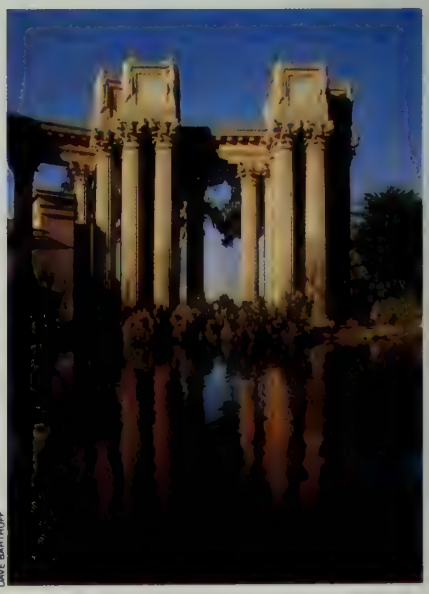
San Franciscans grumble about the rise of skyscrapers, but Russell Lynes finds the city's essence unharmed, its diversity even more piquant. BELOW: "Manhattanization" gives a glittering new backdrop to the familiar San Francisco-Oakland Bay Bridge. BELOW RIGHT: In cool contrast is Bernard Maybeck's 1915 Palace of Fine Arts.

The change in the skyline—actually, a very small part of the skyline, a cluster of tall steel and glass flattops and a triangular spike—represented merely the change that has taken place, for better or worse, but inevitably, in the skyline of every American city of any size and ambition. San Francisco developers have been acting like other American developers, and the reactions against them have been equally American—the traditional democratic system of checks and balances, the healthy fight between "progress" and "conservation." Both sides seem to be winning battles, and neither side is winning the war, and neither is likely to.

I had not been in San Francisco more than an hour before a refugee from New York, a new and ardent convert to what San Franciscans refer to as "The City," as though none other mattered, gave me a copy of a weekly called the *Bay Guardian*. It



CHAD EHLERS/AFTER IMAGE



DAVE BARTRUFF

continued on page 52

BENSON & HEDGES

Deluxe Ultra Lights



6 mg "tar," 0.6 mg nicotine av. per cigarette, by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

The Deluxe 100.

Regular and Menthol.

Photographed at Biltmore House, Asheville, NC.



CENTURY®

FURNITURE OF DISTINCTION

Century's Chardeau collection takes its inspiration from the elegant era of Louis XV. Authentically styled in cherry woods, Chardeau is a tour de force of grace[illegible] and parquetry inlays. To see more of Chardeau and other notable Century collections, send $5 to Century Furniture Company, P.O. Box 608, Dept. U-3, Hickory, NC 28603

Digital read-outs. Light-emitting diodes. On-board diagnostics. They're elements of the advanced electronics designed by GM scientists and engineers for 747's.

Now, after years of work, many of the same experts are building the same technology into new GM cars and trucks.

In some cases, aircraft solutions were appropriate and we adapted them. When they weren't, we went back to the drawing board to create new technology.

Not just to give you "gee whiz" gadgetry. But to help your GM car run more efficiently and intelligently. And to help you keep it running.

We believe in taking the extra time, giving the extra effort and paying attention to every detail. That's what it takes to provide the quality that leads more people to buy GM cars and trucks than any other kind. And why GM owners are the most loyal on the road.

That's the GM commitment to excellence.

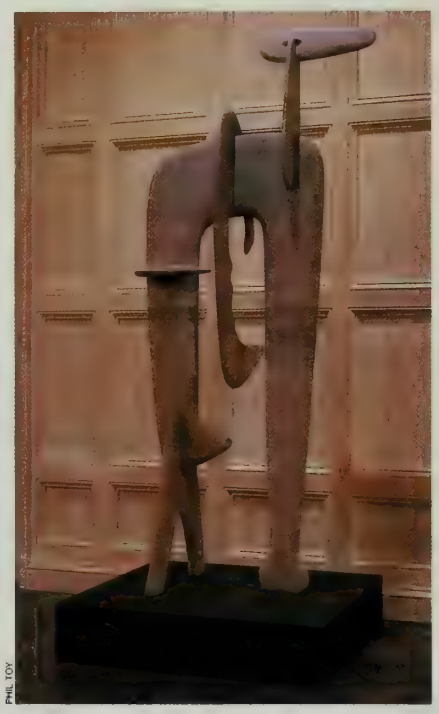


Nobody sweats the details like GM.

The Bejeweled Upstart
continued from page 48

was an issue devoted almost exclusively to "The Manhattanization of San Francisco 1965–1983." "Ours is an active ambivalence," the lead article said. "While we mourn the loss of the past, we glory in the best that is available in the present as we worry about the future." (I'd be inclined to call that "*tri*valence.") It is a condition that San Francisco shares with every American city and with many foreign cities like London and Paris and Tokyo, whose high rises jangle the nerve roots of nostalgia.

If some of the jewel city is pinchbeck and paste, it is no less ornamental for that. Fake architecture was characteristic of America in the nineteenth century, when San Francisco happened—false fronts, wooden columns painted to look like marble, cast iron imitating stone, stamped tin imitating ornamental plaster, mansions of tycoons imitating Renaissance palaces. It was costume jewelry, some of it splendidly designed, some of it from the five-and-dime. In San Francisco many of the wooden houses of the 1870s and thereabouts



PHIL TOY

"If some of the jewel city is pinchbeck and paste, it is no less ornamental for that," writes Russell Lynes. Real treasures, however, abound: in parks, in museums, in smartly restored Victorian homes. ABOVE: A Tennessee marble Noguchi sculpture, *Figure*, 1945, is one such gem. BELOW: A row of Victorians, framed by cool greenery.

have been resplendently tarted up with maquillage, some in bright, some in subtle, combinations of colors. (I borrow the metaphor from a delightful book called *Painted Ladies*, which illustrates dozens of them.)

But in San Francisco all that glitters is not pinchbeck, nor all that sparkles paste. Not by a long shot.

Visitors are unlikely to be shown the dark sides of cities, though on my way to the bright sides I was driven from the airport through the section "south of Market," where I was warned not to walk alone. Except for local idiosyncrasies, it looked like a section of virtually any city where the evolving present has ignored, and hence downgraded, the past. I was driven through spectacular parts of the city, which are many, and where the distant view in most cases is more interesting than the foreground. I visited parks with lush vegetation towered over by eucalyptus trees and edged with tidy boxwood hedges.

Furthermore, I had the pleasure, not often accorded strangers, of being welcomed in several houses and

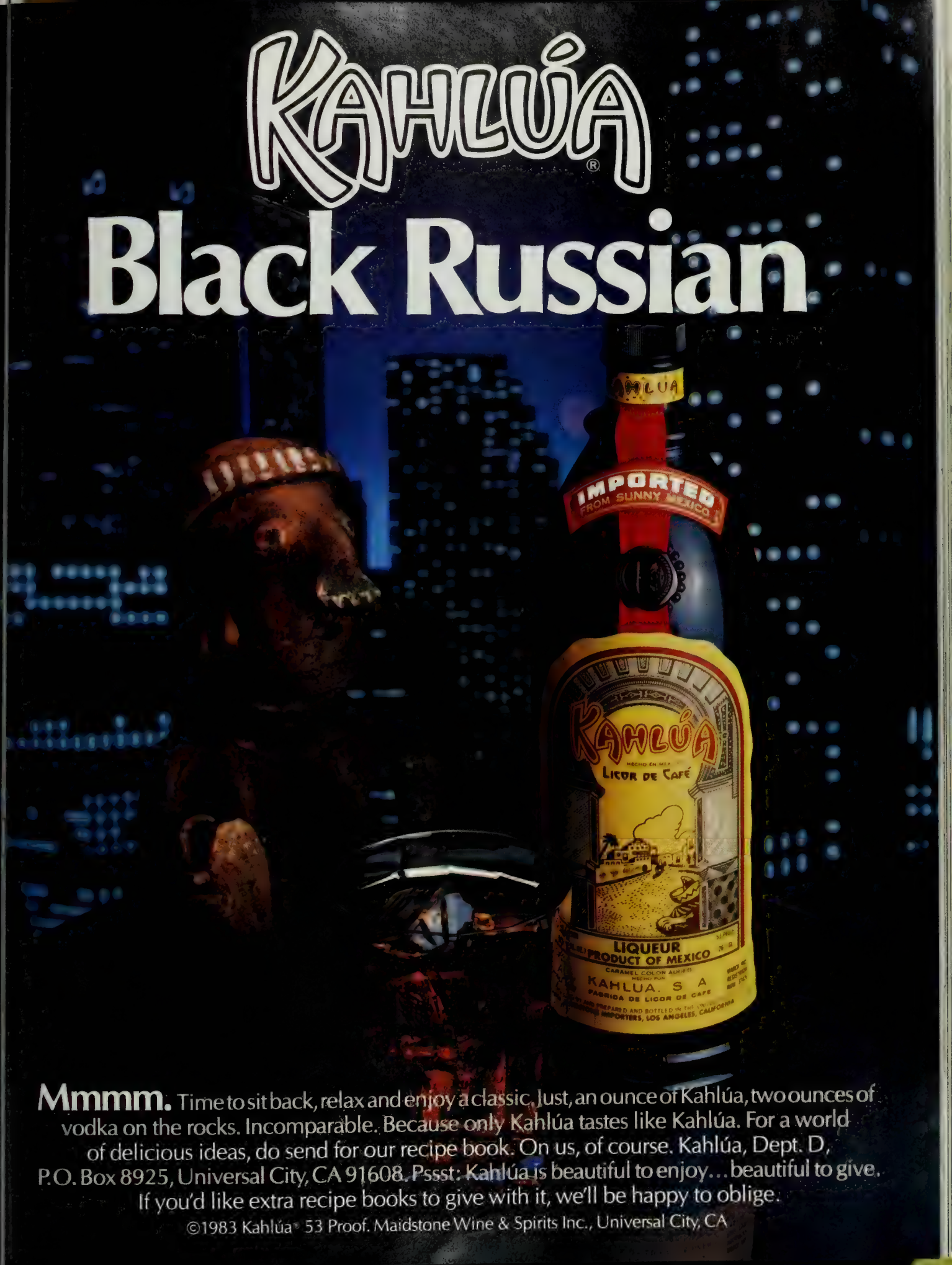


JAMES M. ASHER AFTER IMAGE

continued on page 56

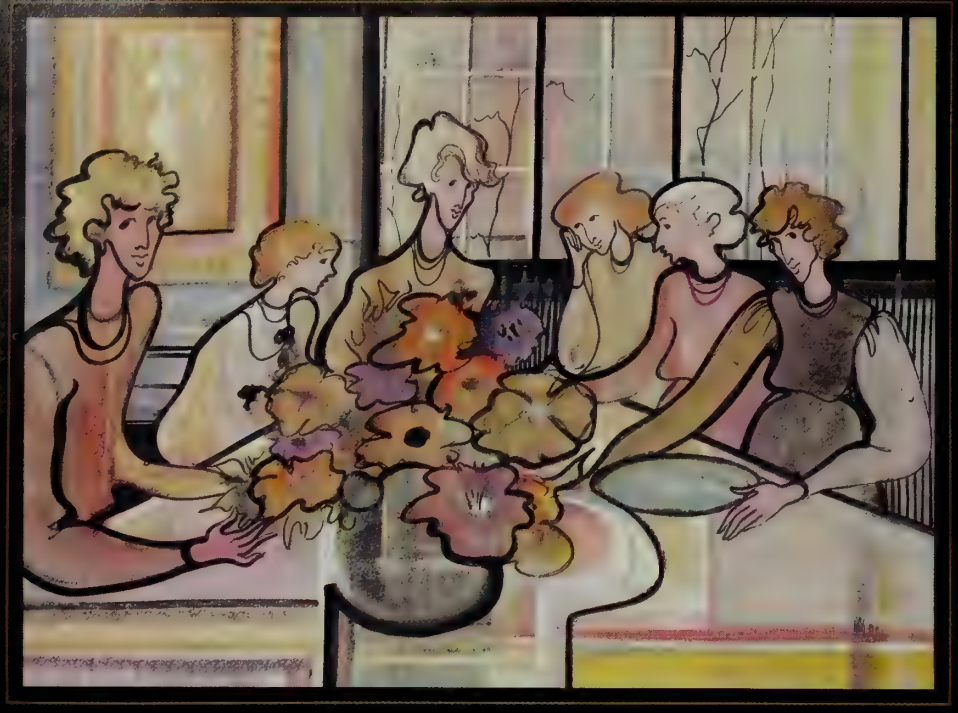
KAHLÚA®

Black Russian



Mmmm. Time to sit back, relax and enjoy a classic. Just, an ounce of Kahlúa, two ounces of vodka on the rocks. Incomparable. Because only Kahlúa tastes like Kahlúa. For a world of delicious ideas, do send for our recipe book. On us, of course. Kahlúa, Dept. D, P.O. Box 8925, Universal City, CA 91608. Pssst: Kahlúa is beautiful to enjoy…beautiful to give. If you'd like extra recipe books to give with it, we'll be happy to oblige.

©1983 Kahlúa® 53 Proof. Maidstone Wine & Spirits Inc., Universal City, CA





Buckley Moss™

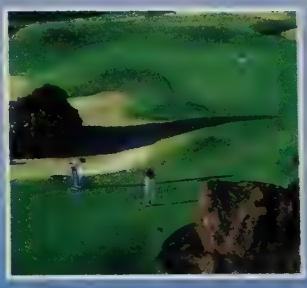
Top: 'Blue Plate', Watercolor, 30 x 40 ins.
Bottom: 'Kaleidoscope', Watercolor, 20 x 20 ins.

THE MOSS PORTFOLIO, Dept. C, 1055 Thomas Jefferson St., N.W., Washington DC 20007 (202) 338-5590
40 page, full color catalog of prints—$10.
Kaleidoscope is also available in offset lithography.

Hawaii's world-class destination

Kohala Coast!

Come alive at Kohala on the Big Island of Hawaii. Where the grandeur of ancient lava flows create a timeless setting for Waikoloa Beach Resort, Mauna Lani Resort and Mauna Kea Beach Resort. On each, the fairways sweep from mountain to sea. The beaches are spectacular. The dining incomparable. Small wonder the birthplace of kings has become one of the premier resort destinations in the world.

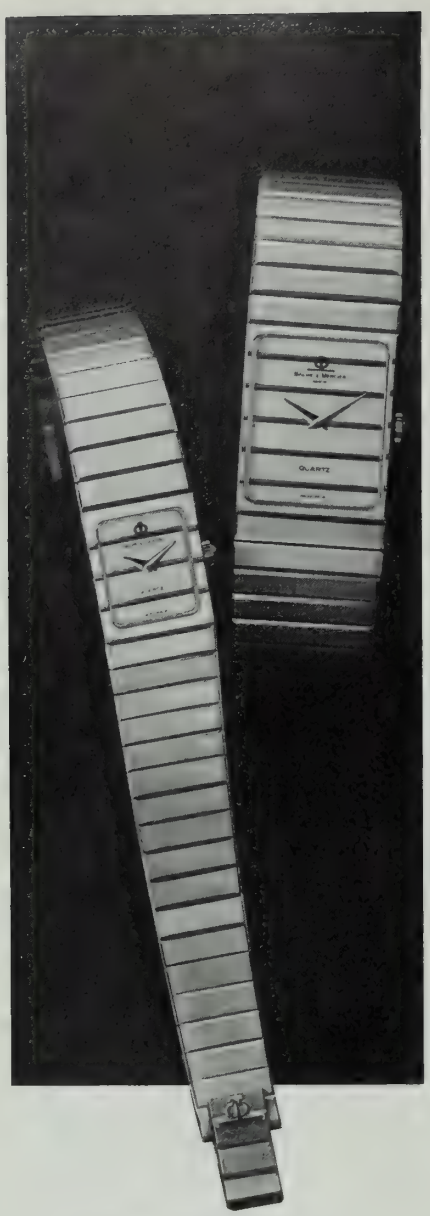


Let United take you there direct. Only United offers you famous Royal Hawaiian Service to Hawaii's Neighbor Islands. Your experience begins the moment you come on board; music, movies, exotic drinks and Polynesian food. All served up in the spirit of the Islands by the people who know Hawaii best.

Fly the friendly skies of United.

Call United or your travel agent.





Obviously
a
Baume & Mercier

When you, too, are ready for a timepiece of indisputable elegance your choice will be obvious. Baume & Mercier.

The Biarritz Quartz—for men and women—is the epitome of Baume & Mercier's commitment to excellence. Available in both 18K and 14K gold. For those with discriminating taste.

For color brochures, please send $1.50 to Baume & Mercier, Dept. AD10, 555 Fifth Avenue, New York, NY 10017 or 9465 Wilshire Blvd., Beverly Hills, CA 90912

BAUME & MERCIER
GENEVE

The Bejeweled Upstart

continued from page 52

apartments that were occupied, and have been for some years, by men and women whose concern with the arts is far more than just casual. They are collectors who are busily engaged in the care and feeding of the local art museums, the San Francisco Museum of Modern Art and the now combined de Young Museum and California Palace of the Legion of Honor. There were jewels, as genuine as anyone could want, on the walls of these houses, and especially in those museums. I came away with several permanent acquisitions for "the museum in my mind" [see *Architectural Digest*, January and February 1982], most especially a small early Corot of the Castel Sant' Angelo in Rome and a cityscape of Dresden by Bernardo Bellotto—both in the de Young—and a Noguchi sculpture, privately owned. There were many more treasures, but I was whisked through the galleries at such a clip that only a blur remains.



THE FINE ARTS MUSEUMS OF SAN FRANCISCO, C. P. HUNTINGTON COLLECTION

An acquisition for "the museum in my mind" is this early Corot from the de Young Museum. The view of the Castel Sant' Angelo is undistorted, yet classically ordered, muted and serene.

One solid monument at which I was allowed to pause, and which I'll possess permanently only as a romantic apparition, is Bernard Maybeck's magnificent Palace of Fine Arts, built for the Panama-Pacific International Exposition of 1915. It was originally made of staff, a composition of plaster and wood fibers, as many temporary exposition buildings and sculptures have been, and to the great dismay of many San Franciscans (but to the apparent indifference of a great many more) it began to crumble away. When an attempt to float a bond issue to rebuild it as a permanent structure was voted down in 1958, a local enthusiast, Walter S. Johnson, came forward with $2 million to match State of California funds. So, the Palace is there for as long as concrete lasts. The building rises with great dignity above, and upside down in, a reflecting pool whose water is moiréed by swans and ducks and gulls.

Some years ago I met Sir Kenneth Clark (as he was before he became Lord Clark, or "Lord Civilization," famous in America for his television series) for a late-afternoon drink at a New York club. He had just returned from lecturing in San Francisco. I asked him how he had liked it, and he replied, "They were very hospitable. It's the most provincial city I've ever been in."

I suppose he felt impelled to say that. No one is more provincial than a Londoner, unless it's a New Yorker. □

Author of ten books on the arts in America—including *The Tastemakers*, *The Art-Makers* and *Good Old Modern*—cultural historian Russell Lynes is currently at work on his eleventh.

COLOR FOR LIVING

MOHAWK CARPET

Now, there is color you can live with. Deep, vivid and lush. Color to warm any room with imagination and style. Color that is affordable.

Here are some of the colors from our new Color For Living collection. A spectrum of colors and textures all made with luxurious Monsanto Wear-Dated nylon. And backed by an exclusive five year guarantee. Now, there is a Mohawk color for every room, lifestyle and budget.

So, visit your nearest Mohawk dealer and see what Color For Living is all about. For the name of your nearest Mohawk Color Center dealer, call toll free: 1-(800)-528-6050, Ext. 114. Arizona residents call 1-(800)-352-0458, Ext. 114.

a Mohasco company

MOHAWK
The First Name In Carpet



Win a trip for two to Hong Kong/China for one week. Full details and entry forms are available at participating Mohawk dealers. No purchase necessary. Sweepstakes ends Nov. 30, 1984.

pace®



8000 EXECUTIVE DESK / DESIGN I. M. ROSEN

THE PACE COLLECTION INC. / 321 EAST 62 STREET, NEW YORK N.Y. 10021 / (212) 838-0331

CHICAGO · LOS ANGELES · MIAMI · DALLAS · ATLANTA · WASHINGTON, D.C. · DENVER · BOSTON · SAN FRANCISCO

COLORCORE.™ THE COUNTERTOP MATERIAL THAT HAS NO COUNTERPART.



COLORCORE brand surfacing material is the most advanced countertop material ever to surface.

It was created at the urging of a panel of leading architects and designers to give today's homeowners the ultimate material for countertops and other applications in kitchens and baths. It is a material that is not just beautiful, but economical, practical and highly durable.

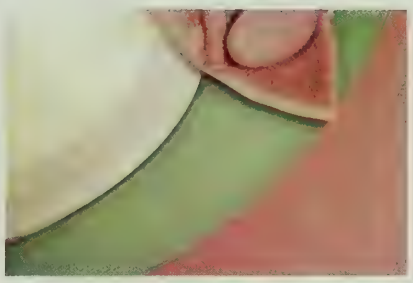
COLORCORE is a high-performance material with solid color through its entire thickness. This means that if nicks, chips or scratches occur on a countertop, they are almost invisible. And COLORCORE is far less expensive and more versatile than CORIAN® or marble. It doesn't show



nicks and chips like ceramic tile. It's twice as durable as conventional laminate and COLORCORE offers a maintenance-free alternative to just about any other countertop surfacing material. Plus, COLORCORE comes in 72 colors.

Visually, COLORCORE opens up new worlds in design possibilities in the kitchen and bath. In the kitchen shown above by designer and Formica Design Advisory Board member Charles Morris Mount, COLORCORE gives this unique sculptured countertop the appearance of being a solid block

COLORCORE™
COLORCORE BRAND SURFACING MATERIAL
BY FORMICA CORPORATION



of color. The detail of the table base in the kitchen, at left, demonstrates the special effects that can be created. This bathroom's two-tier countertop, also by Charles Morris Mount, has a clean, uncluttered look. Its unusual, subtle colors are just two of the many color options COLORCORE offers beyond the standard shades.

For the name of a COLORCORE brand surfacing material dealer near you, write Formica Corporation, Information Center, Dept. 11, 114 Mayfield Ave., Edison, NJ 08837. For a copy of our beautiful color booklet, "Solving Space with Style," and a handy guide to planning your kitchen, send $2 to the same address.


Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.
9 mg. "tar", 0.7 mg. nicotine av. per cigarette, FTC Report MAR. '83.


THE TASTE OF SUCCESS
20 CIGARETTES
VANTAGE
VANTAGE
w Tar 9 mg
20 CIGARETTES
VANTAGE 100s
VANTAGE 100s
Low Tar 9 mg
VANTAGE 100s
VANTAGE
Great Taste with Low Tar.
That's Success!

FLOORAL ART.

By Einstein Moomjy The Carpet Department Store®

Tiptoe through the cherry blossoms that rest peacefully on a bamboo bed. This handwoven, handknotted, hand carved Indian rug based on Chinese motifs is one of the hundreds of authentic 100% wool Orientals from China, Persia, Pakistan and India at Einstein Moomjy. Plant one on your floor.



IN NEW YORK: 150 EAST 58TH ST., (BET. LEXINGTON & THIRD AVENUES) [illegible] STORE OPEN 9:30 AM TO 6:30 PM INCL. SAT., MON. & THURS. TILL 9 PM
IN NEW JERSEY: PARAMUS, 526 ROUTE 17 (201) 265-1100 N. PLAINFIELD, 934 ROUTE [illegible] WHIPPANY, 265 ROUTE 10 (201) 887-3600
LAWRENCEVILLE, 2801 BRUNSWICK PIKE (ALT. U.S. 1) (609) 883-0700. ALL [illegible] DAILY TO 9 PM, SAT. TO 6 PM. VISA, MASTER CARD, AMERICAN EXPRESS



The KitchenAid.®

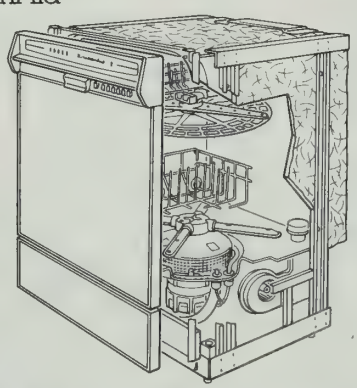
Built like a tank to run like a top.

Your first consideration in choosing a dishwasher should be how well it gets dirty dishes clean. Your second consideration should be how well it does its job, wash after wash, year after year.

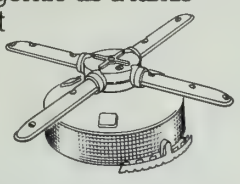
Better construction. We seal the KitchenAid® all-steel wash tank and inner door with two coats of porcelain plus an overglaze, for a tough, chip-resistant TriDura® finish.



More horsepower. Most dishwashers use only a 1/3 horsepower motor, or less. The KitchenAid dishwasher has a full 1/2 horsepower motor. And a stronger motor strains less, so it's less likely to wear out.



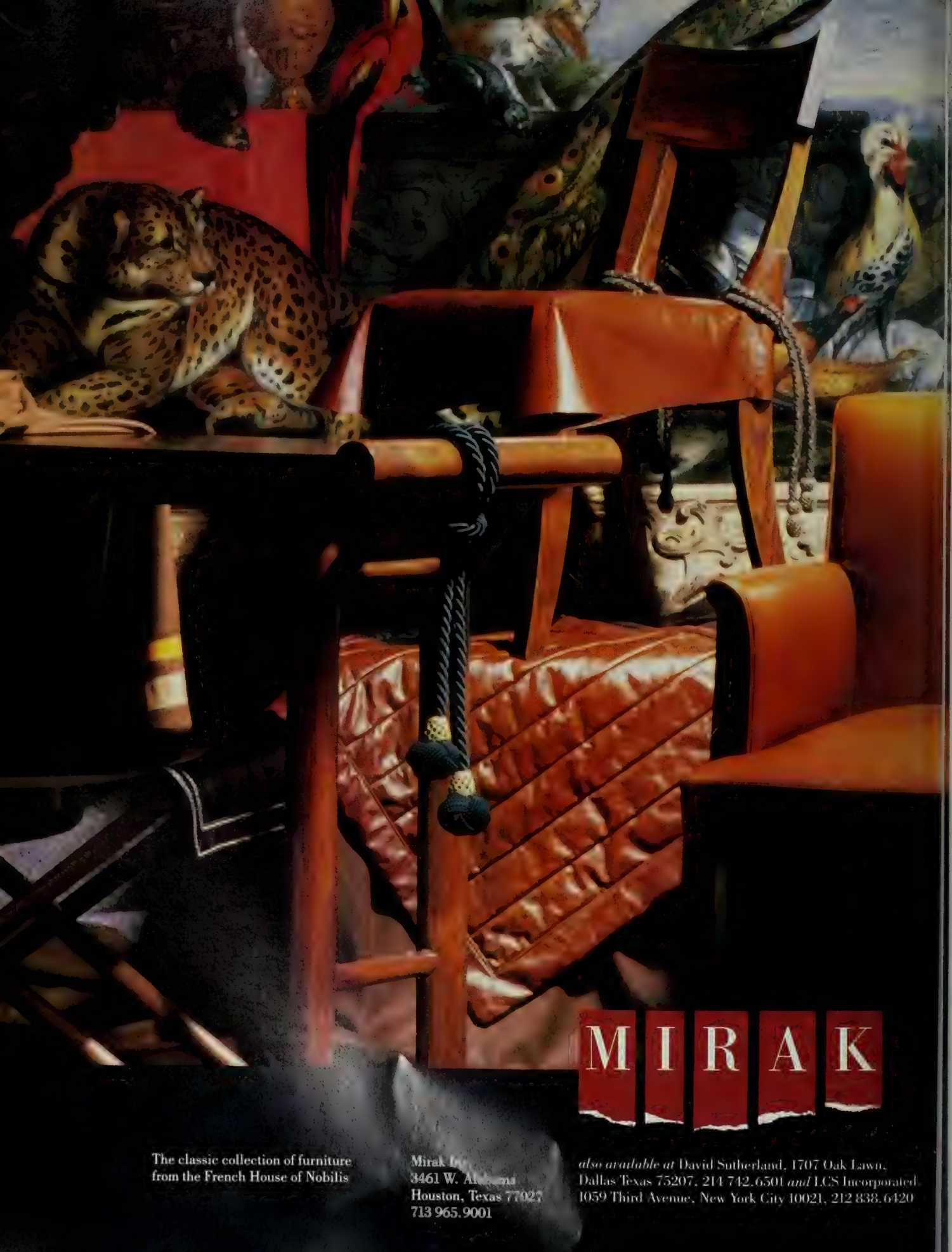
Triple-Protection Warranty. KitchenAid backs its dishwasher with a 1-Year Full Warranty for parts and labor. A 5-Year Limited Warranty on the motor. And a 10-Year Limited Warranty on the tank and inner door. In other words, the KitchenAid dishwasher is built like a tank to run like a top, yet it's gentle as a lamb to even your most precious china and glassware. And what more could you ask for in a dishwasher?



For more information, write to Hobart Corporation, Troy, Ohio 45374.

KitchenAid.® For the way it's made.

Dishwashers, Mixers, Food Processors, Trash Compactors, Disposers and Hot Water Dispensers.



The classic collection of furniture
from the French House of Nobilis

Mirak Inc.
3461 W. Alabama
Houston, Texas 77027
713 965.9001

also available at David Sutherland, 1707 Oak Lawn,
Dallas Texas 75207, 214 742.6501 *and* LCS Incorporated,
1059 Third Avenue, New York City 10021, 212 838.6420

CATALOGS U.S.A.℠

Your Shopping Guide for Home and Fashion

Get a head start on your summer shopping and entertaining. These fabulous catalogs are devoted to fresh new ideas for the carefree sunny months ahead. Choose from a spectacular variety of merchandise—exciting home furnishings and accessories for every room, designer linens for the bed, bath and dining table, precious jewelry, dynamic fashions, bridal wear, travel and safari clothing, fine china by Lenox, Royal Doulton and Wedgewood, personal and business gifts from around the world, time pieces, exciting electronics, luggage . . . and much more. Order from the coupon below, and the catalogs will be sent to you directly by the companies offering them.

laura ashley®

1. Thirty years ago Laura Ashley designed her first pattern. Today Laura Ashley means the finest of fashion for you and your home. Available in 51 shops in the U.S. and Canada. Our 1984 Catalog Kit includes our Home Furnishing Catalog, Spring/Summer fashions, Bridal Brochure and subsequent mailings throughout the year. $4.50.



2. Save on fine china by Lenox, Royal Doulton and Wedgwood; Save on giftware by Kirk Stieff, Wildwood and Gorham; Save on watches and clocks by Seiko and Citizen. Save on the finest quality solid gold and diamond jewelry. Adorn yourself and decorate your home with the finest quality at low, low, Smyth prices. Receive catalogs and price lists for one year. $1.00.

The Finer Things

Exquisite Designs for Bed, Bath and Tabletop

Spiegel

3. Linens from Perry Ellis, Laura Ashley, Michaele Vollbracht, YSL. Imported blankets, down pillows, cotton towels, lace tablecloths, more. Our affordable luxuries give your home new color, fresh style, special comfort. The best things in life are here! Yours for just $2.00.

Hall of Hanover

4. Hall of Hanover Gift Catalog–for those with impeccable taste. The last word in catalog shopping . . . dynamic fashions, unusual, exotic and perfectly delightful gifts from around the world – many exclusive. A Hanover House Industries Company. Series of catalogs, $2.00.



5. Banana Republic. Authentic, classic, comfortable travel and safari clothing for men and women. Almost all natural fabrics. Bush jackets, safari bags, multi-pocketed vests, unique sweaters, khaki trousers and shorts, safari dresses. Tailored and versatile travel wardrobes for New York or Nairobi. Many rare genuine khakis from the days before the sun set on the British Empire. Year's subscription: $2.00

ADAM YORK

6. It's the distinctive tall narrow catalog with a collection of hundreds of items of special interest. It's full of personal and business gifts of good quality, intelligent gadgets, new electronics . . . plus the practical, the trendy and the latest in apparel for men and women of joyful spirit. $2.00.



7. Synchronics—ingenious products in step with the times. A wonderful selection of the newest and most exciting electronic products for the 80's—telephones, video, audio, health, exercise, luggage, watches and much more. And a convenient deferred payment plan, with no finance charge, so you can join the *Electronics Revolution* now! Send for your full color Synchronics catalog. One year subscription. $2.00.



8. Tapestry—Fashions for the home—a world of home accessories, to brighten your home or the home of someone you love. Accessories and decor for every room in the house—kitchen, bedroom, den, living room . . . Styles for all tastes—contemporary or classic—even fashion to wear at home. A Hanover House Industries Company. Series of Catalogs $2.00.

Send to: CATALOGS U.S.A., Dept. AD 484
P.O. Box 460, Stony Point, New York 10980

CATALOGS U.S.A.℠
Your Shopping Guide

Offer expires May 21, 1984

Check to the left of each listing the catalogs you want. Enclose a check or M.O. for the total, including a $1.00 handling charge. Allow 4-6 weeks for delivery. Send to: **CATALOGS U.S.A., Dept. AD 484**
P.O. Box 460, Stony Point, New York 10980

___1. Laura Ashley ($4.50)	___5. Banana Republic ($2)
___2. Albert Smyth ($1)	___6. Adam York ($2)
___3. Spiegel ($2)	___7. Synchronics ($2)
___4. Hall of Hanover ($2)	___8. Tapestry ($2)

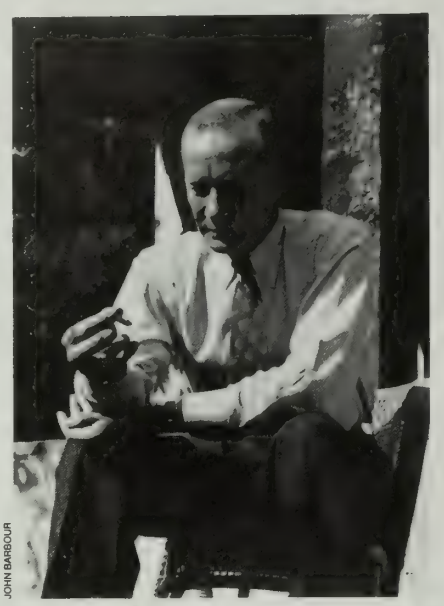
total cost of catalogs ordered $_____
Add $1.00 charge for handling $ 1.00
Total Enclosed $_____

Name_____
Address_____
City_____ State_____ Zip_____
Make check or money order payable to: CATALOGS U.S.A
No cash or stamps accepted

ADVERTISERS: If you would like information on advertising in future Catalogs U.S.A. pages, contact Stanley I. Fishel, 635 Madison Ave., New York, N.Y. 10022 (212) 350-1800.

Letters and Lessons from a Master Wordsmith

A COUPLE OF DAYS ago, having agreed to set down these notes on Erwin Panofsky, I pulled out a file of about twenty letters from him, beginning in 1943 and ending in 1968, the year of his death. What I wanted was to check the year when Panofsky and a close friend spelled one another at the bedside of his wife, Dora, during a painful illness, when nothing would distract her except being read aloud to. The friend was Albert Einstein. I found the letter with the date, all right—1945—but what I also got was a bad case of writer's block, the Panofsky-syndrome division. I really shouldn't have started re-reading those letters.



JOHN BARBOUR

Critic John Canaday (shown here in a 1950 photograph, during his tenure as mystery novelist Matthew Head) traces the course of a friendship with eminent art historian Erwin Panofsky—a mentor in the craft of writing.

The Greatest Art Historian

I am a writer, a wordsmith, and nothing in my life has given me pleasure as consistently as writing. There are plenty of other writers whose achievements I envy, but only one who reduces me to despair: Panofsky. Not because he was the greatest art historian of his generation, but because no matter what he was writing about (and there is very little about art in these letters), he had absolute command of the right word, the appropriate rhythm of a sentence, and total clarity from beginning to end of whatever he was saying. Wit and erudition were matched in his work, complementing one another in studies always concerned, at base, with profound humanistic values.

What can another writer do in the face of that? And English wasn't even Panofsky's native language. He was born in Germany in 1892, got his Ph.D. from the University of Freiburg, taught at the University of Hamburg, and settled in this country as one of Hitler's great gifts to America, the band of intellectuals and artists who fled Nazism. He taught at New York University until 1935, when he joined the Institute for Advanced Study, in Princeton, New Jersey. He was in his forties by the time he began writing his books in English.

I once complained to Panofsky that he was impossible to crib from, because no substitutions, no disguising changes, were possible in anything he wrote, except at the cost of exactly what he meant. He surely polished the manuscripts of his books, but in his letters, most of them handwritten, the right word is placed in the most telling spot of a spontaneous flow; each sentence is just the right length in relationship to the one before it and the one following it; everything is put into the immediate, unstudied service of what was going on in that wonderful brain. In speaking, Panofsky never conquered a German accent, but if anything, it made you even more aware of his mastery of English structure, the emphases and nuances peculiar to it.

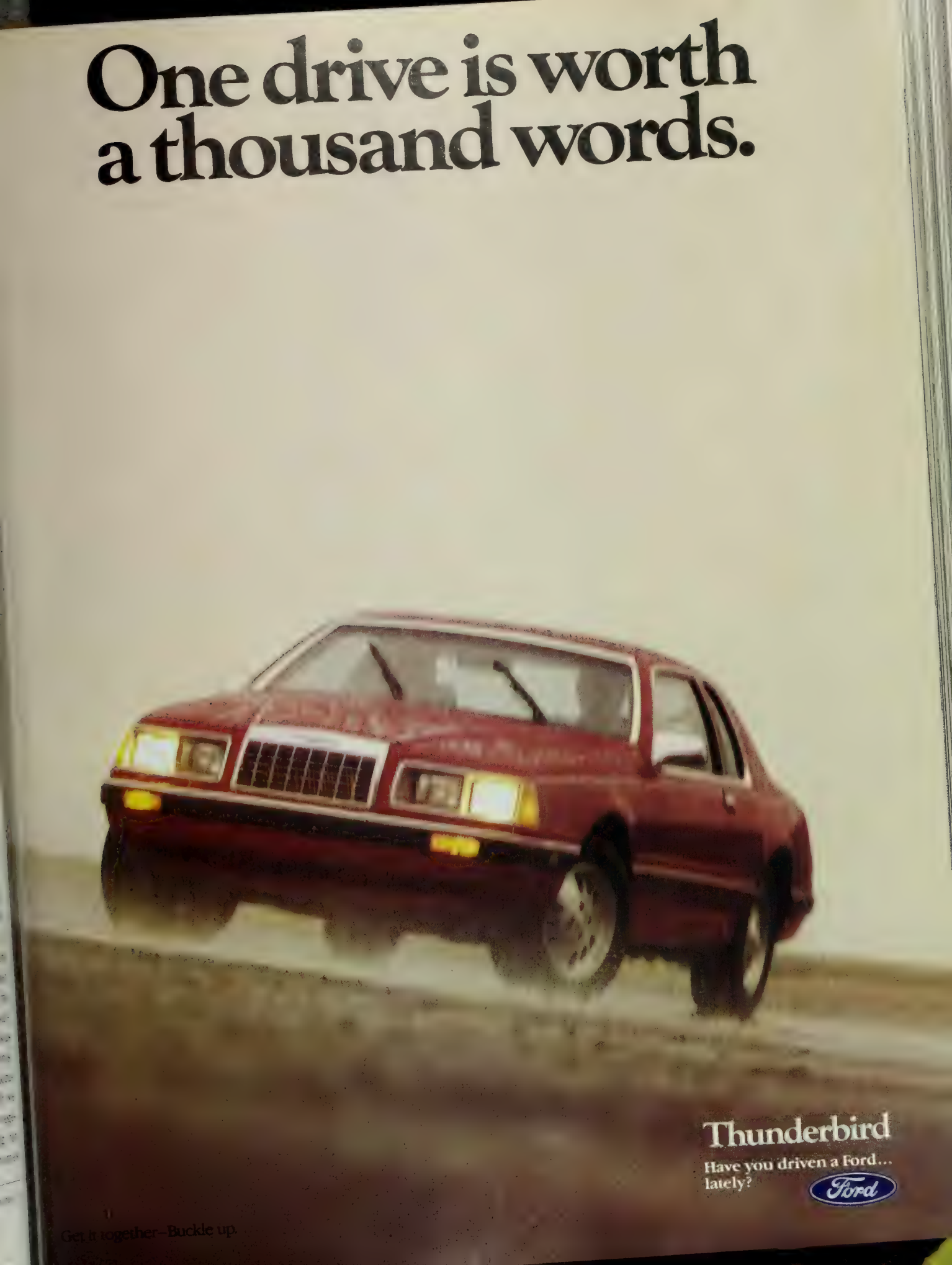
On the lecture platform this short, rotund, sparkling man would get so excited about his subject that he came close to dancing. This is the kind of thing I hesitate to say, because it makes Panofsky sound like an eccentric personality, which he wasn't at all. Unique, but not eccentric. It is always a temptation, in writing about a personality, to pick out entertaining details, even though they may distort the main picture: that Panofsky danced on the lecture platform; that he drove around Princeton in an ancient, lumbering Lincoln sedan, a conspicuous dowager among automobiles; that if he made his white asparagus soup for you at lunch you knew you were accepted as a true friend; that he maintained a W. C. Fieldsian detestation of children, a safeguard, I always suspected, against sentimentalism.

Adonis or Gnome

I never suspected that Panofsky was self-conscious about his looks until Dora told me that he wouldn't go to the ballet, because the dancers were too beautiful. One of his former fellow students in Germany told me that as a young man Panofsky suffered from the idea that he was ugly. He was certainly no Adonis; between the two, he could more accurately be compared to a gnome, if we remember that Adonis was a vegetable god with nothing going for him except looks, while gnomes

continued on page 70

One drive is worth a thousand words.



Thunderbird

Have you driven a Ford... lately?

Ford

Get it together—Buckle up.



The Royal Oak. Day and date, water resistant to a depth of 300 feet. In 18K gold, or 18K gold and steel, or all steel.

Adolfo knows.
Peter Duchin knows.
Douglas Fairbanks, Jr. knows.
Charlotte Ford knows.
Ann Getty knows.
Dina Merrill knows.
Robert Mondavi knows.
Franklin D. Roosevelt, Jr. knows.
Arthur Schlesinger, Jr. knows.
Geraldine Stutz knows.

Today, one watch stands alone as the most exclusive watch all over the world.

Audemars Piguet; a watch known only by those who know. A watch whose Swiss heritage dates back to 1875.

As an influential force in business, finance, architecture, film, fashion, sports, and the creative arts, you seek the same deliberate exclusivity that sets you apart from the crowd.

While there are no limitations on the efforts we make to satisfy you, there are strict limitations on the number of watches we choose to make.

We will not deviate from this policy. Today, tomorrow, or ever.

Audemars Piguet

Others may never know why you have chosen to wear an Audemars Piguet.

But you know. You've always known.

Known only by those who know.

© 1984 Found only at the most exclusive jewelers. For brochure, write Audemars Piguet, 350 Fifth Avenue, NYC 10118

Letters and Lessons from a Master Wordsmith
continued from page 66

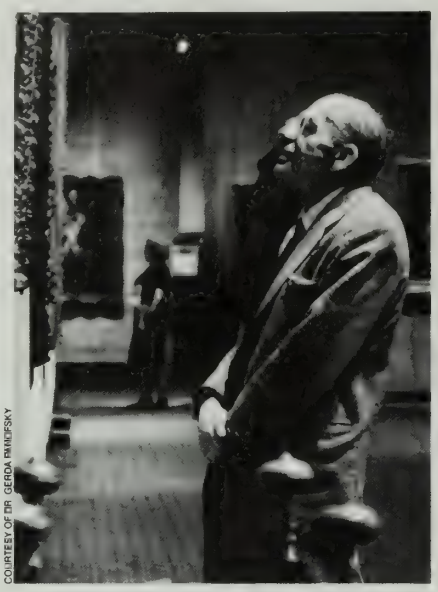
have occult knowledge of the earth and are guardians of its treasures.

I just plain lucked out in my friendship with Panofsky. Under normal circumstances I would never have come any closer than shaking his hand in a receiving line. In 1942 he came to the University of Virginia as that year's Page-Barbour lecturer, an endowed program that brought eminent scholars for three lectures on successive nights. As an assistant professor and the only lecturer on art history in the university at that time, I was conscripted to run the lantern slides. Incredibly, when the first lecture was over and the audience had left, Panofsky and Dora were standing there without even a ride back to the hotel, much less the usual after-lecture reception. Somebody had slipped a cog, so my wife and I asked the Panofskys if they would like to come to our place for a nightcap.

Haven for a Visiting Pope

Since I was totally unknown, totally unpublished except for inconsequential local reports, not even a Ph.D., nothing at all of a formal art historian, and a very spotty classical scholar, it was as if a village acolyte were offering haven to an inexplicably abandoned visiting Pope. Nevertheless, it turned out to be a *gemütlich* session, and we received an album of *The Magic Flute* as a thank-you gift. Considering Panofsky's passion for Mozart, this was a vote of confidence.

We would probably have remained acquaintances in any case, but we became close friends after the publication of my first book, a mystery novel under the pseudonym of Matthew Head. Panofsky and Dora were enthusiastic ("It was the greatest surprise in our lives," he admitted), and he wrote me a four-page critique. After that I wrote six more Matthew Heads, one of them cautiously dedicated "To E. P." After each book Panofsky sent me a critical analysis, and these seven letters amount to the best corpus I know of,



COURTESY OF DR. GERDA PANOFSKY

Panofsky could be "compared to a gnome, if we remember that gnomes have occult knowledge of the earth and are guardians of its treasures." Here, he studies a 16th-century work.

as to what a mystery novel should and should not be.

After telling me what he liked about my books, he would lay his finger on precisely the weakness of plot or characterization that I had sensed myself but couldn't figure out how to remedy, and his dissections always ramified into related fields—including fields you would never have thought of as related. As an instance: In one book, the one dedicated to him, three of the major characters are: an icy, wealthy, middle-aged man, afraid of life (Hawthy); a hyperintellectual young poet, fanatically dedicated to a sort of aesthetic monasticism (Bernard); and Jim Reese, a full-blooded, supernormal he-man who fascinated Hawthy, seduced Bernard's wife, and put their rejection of life to shame by writing a successful book drawn directly from his anti-intellectual he-man experience. About all this, Panofsky wrote:

> There is only—but I may be quite wrong and biased by an ineradicable belief in the intellect—one slight misgiving in my mind, and that is, if you will forgive me for saying so, that the reader is asked to believe in your Jim Reese, not only as the best of available males but also as the best of available writers. As the *antitypus* of Hawthy and Bernard, who are both "cold and dry," Jim is "warm and moist," and while I fully believe that these qualities enable him to sweep everything before him in actual life, I somehow cannot quite believe that they would enable him to write a really good story about his experiences.
>
> Achilles could slay Hector and conquer Penthesilea; but to make a good story out of that you needed Homer, whom legend—very profoundly—endowed with the severest physical handicap known to man, particularly to the Greeks who held that anybody would much rather be deaf or crippled than blind. The writer and artist must be "cold and dry" *in addition* to being "warm and moist," and he must have the ability to suffer (a quality quite absent, so far as I can see, from your Jim Reese), which, like it or not, is born of alienation. If this alienation goes so far as with your Bernard, it is too bad. But if a man is so completely at ease with himself and the world as Jim, I cannot quite believe in his ability as a writer or artist.

The Buffaloes at Altamira

In fact, I have a theory that even those marvelous guys who painted the buffaloes at Altamira were not, as is generally assumed, the hunters themselves who did the job when otherwise unemployed but the genuine forerunners of all later professionals: people who were too lazy or too awkward to hit a buffalo themselves but went out with the others, keeping at a respectful distance, and managed to persuade them that they deserved a share of the game because they could *paint* the buffaloes and thereby, magically, improve the luck of the

continued on page 72

Two of the most famous names in America sleep together.™



CELANESE FORTREL® polyester
Fortrel® is a trademark of Fiber Industries, Inc., a subsidiary of Celanese Corporation

Cannon Mills Company 1984 ©

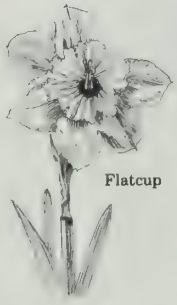
Now it's your turn to curl up in one of Cannon Royal Family line of coordinated bed fashions. Katja's "Checks," "Stripes" and "Triangles" of 50% Celanese Fortrel® polyester, 50% cotton from the KATJA™ Collection for **Cannon® Royal Family.®** At fine stores.

CANNON MILLS®
1271 Ave. of the Americas, N.Y., N.Y. 10020 (800) 223-6080

The Works®

A Superb Daffodil Mixture
Blooms for Weeks, Lasts a Lifetime


Trumpet


Flatcup


Poetaz


Triandrus

We call our Daffodil mixture 'The Works' because that's what it is. 'The Works' is composed of top-sized bulbs of more than 30 named varieties of Daffodils, selected and balanced to provide a wide range of colors and forms plus a long season of bloom. Included are the familiar Trumpets, which have yellow, golden, bi-color, or pink blossoms; Flatcups in great variety, with flaring petals and heavily-ruffled, flat cups; members of the cheerful Poetaz clan, some of them doubles; Triandrus hybrids with clusters of bloom on each stalk; and Cyclamineus Hybrids having shorter stems holding smaller flowers. There is not a seedling in the lot and these huge bulbs (size varies by variety) will bloom extravagantly their first year. 'The Works' is a delightfully informal way to naturalize Daffodils and more effective for small properties than expensive drifts of a single variety.

Daffodils, as you may know, are *nearly indestructible* perennials. The first year's show grows more beautiful in each successive spring, for the bulbs are great self-propagators in a site they like. All they require is a half day's sun and good drainage to settle in as permanent and cheerful neighbors. Tuck a few bulbs into any corner that needs a spot of color or spread them recklessly across a meadow, then pick blooms for indoor bouquets. It's impossible to have too many.

You wouldn't expect a premium Daffodil mixture to sell for less than $45 a hundred, and it doesn't. But $45 is *less* than the price of many inferior mixtures whose smaller bulbs and seedling strains simply will not produce flowers of similar quantity. We achieve this contradiction of logic by purchasing our bulbs in large quantities under early contracts and we're pleased to pass the savings along.

'The Works', #84300, is sold only by the 100. For prepaid handling and delivery, please add 10% east of the Mississippi, 15% west. Telephone orders to MasterCard and Visa accounts are welcome on weekdays at (800) 243-2853. (Ct. residents please call 567-0801 and add sales tax.) Bulbs will be shipped with full cultural instructions in time for fall planting and charges will be processed on receipt of orders. Purchasers will also receive a one year subscription to our catalogues, known collectively as The Garden Book, plus unlimited access to our staff horticulturist.

Please order now. The Works always sells out early and cannot be reshipped from Holland.

®Registered Tradename

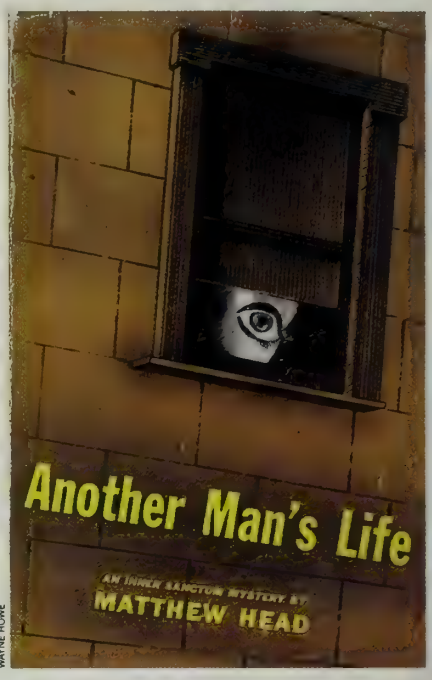
— Amos Pettingill

White Flower Farm

Plantsmen

Litchfield 4008, Connecticut 06759-0050

Letters and Lessons
from a Master Wordsmith
continued from page 70



"Cautiously dedicated 'To E. P.,' " this novel provoked one of Panofsky's gentle but searching critiques. In his letters, "everything is put into the immediate, unstudied service of what was going on in that wonderful brain."

hunters (who, believing in this magic, presumably did achieve better results by tolerating and supporting the professionals).

Even while writing that book, I knew Jim Reese was not a convincing character. I couldn't believe in him myself, but didn't know why. I wish I could rewrite the whole thing—with a double dedication to E. P.

Shortly after Panofsky's death there was a memorial service in Princeton, and I went to attend it. I have forgotten who the eulogists were, and what they said, but I sat there thinking that they were not talking about the Panofsky I knew, that I must have known Panofsky in a special way, a way that nobody else did. After the service I said as much to another friend.

"I know," he said. "Everybody who knew him feels that way."□

Art critic for the *New York Times* from 1959 to 1976, John Canaday is the author of *What Is Art?, Mainstreams of Modern Art, Culture Gulch,* and other volumes. He lives in New York City.

Two of the most famous names in America bathe together.™



Cannon Mills Company 1984 ©

Now you can experience the finest, softest touch there is—Royal Touch® towels of 100% cotton. In 27 fashion colors that coordinate with our other bath luxuries from **Cannon® Royal Family.®** At fine stores.

CANNON MILLS®

1271 Ave. of the Americas, N.Y., N.Y. 10020 (800) 223-6080



BRITISH INTELLIGENCE.

On the three gallery floors of Florian Papp, one may view the products of the finest minds of England's 17th, 18th, and early 19th centuries. Remarkable period pieces, reflecting the master cabinetmaker's sense of proportion, detail, and sheer excellence of invention. Which is why, for three generations, the family of Florian Papp has dedicated itself to the discovery and acquisition of fine period English furniture. Well repaying, we think, a visit from the intelligent collector, designer, or curator.

—Melinda Florian Papp and William James Papp, Jr.

Florian Papp
INCORPORATED

962 Madison Ave., near East 75th St., N.Y., N.Y. 10021. (212) 288-6770. Serving the requirements of collectors, interior designers, and museums since 1900.

Two of the most famous names in America cook together.™



Cannon Mills Company 1984 ©

Now it's your turn to start cooking with "Gourmet Stripes," coordinated kitchen linens of soft, super absorbent 100% cotton from the KATJA™ Kitchen Collection for **Cannon® Royal Family.®** At fine stores.

CANNON MILLS®

1271 Ave. of the Americas, N.Y., N.Y. 10020 (800) 223-6080


Endless
CASA BELLA®
NEW YORK, D & D BLDG., 979 THIRD AVE., 212-688-3020 • LOS ANGELES, PACIFIC DESIGN CENTER, 213-659-7044
MIAMI, 3750 BISCAYNE BOULEVARD, 305-573-0600 • CHICAGO, 633 MERCHANDISE MART, 312-644-4545
HOUSTON, JOHN EDWARD HUGHES, 713-840-7286 • DALLAS, JOHN EDWARD HUGHES, 214-741-2338
BOSTON, LEONARD B. HECKER, 420 BOYLSTON ST., 617-262-7062 • ST. THOMAS, U.S. VIRGIN ISLANDS, 809-776-87

Your own Mediterranean hideaway
nestled in the Greek isles.
A gala formal in your honor
along the French Riviera.
Classical concerts in the privacy
of your own glistening yacht.
Royalty?



Enter a world of royalty as you embark upon any one of our fascinating adventures throughout the sparkling blue Mediterranean. We've cruised these waters for as long as we can remember. Come. To the Adriatic this spring and fall. The Wine Country or the Black Sea this summer. Or the Holy Land, a fall exclusive.

Others may offer the Mediterranean, but Travel/Holiday's recent poll named us the #1 cruise line in the world. And we know you won't settle for less.

Royal Viking's Mediterranean.

I'm particularly interested in information on a Royal Viking Line cruise to:

☐ Mediterranean/Classical Music ☐ South Pacific ☐ British Isles
☐ North Cape/Scandinavia/Russia ☐ China/Bali ☐ Caribbean
☐ Trans-Canal/Mexico ☐ Christmas/New Year
☐ Alaska ☐ Grand World Cruise

Cruise experience: ☐ None ☐ Royal Viking Line ☐ Other_____

Royal Viking Line, Dept. MP, One Embarcadero Center, San Francisco, CA 94111 or call 1-800-634-8000. For reservations see your travel agent.

Name_____ Address_____

City/State/Zip_____ Telephone_____

Travel Agency_____

Telephone_____

ROYAL VIKING LINE
World Wide cruising World Class style.

AD 484



Room design—Georg Andersen, ASID/Cromwell Interior Design, Little Rock, AR

Calla Lilies/Red | Park Medallion/Blue | Carnation/Black | Hall carpet—Calla Lilies (black)/Stairway carpet—Berries (b | Floral Vine/Vert | Les Damier/Red



Stark®
CARPET

THE IN-STOCK DESIGNERS' COLLECTION

PURE WOOL PILE

The designs shown are in stock and available for immediate delivery. The collection is available with or without borders, as area rugs or wall-to-wall installations. The Designers' Collection combines the beauty and luxury of natural wools. Ease of maintenance and superior wearability make it ideal for both residential and commercial environments. Write to the New York showroom for free color brochure.

D&D Bldg., 979 Third Ave., NY, NY 10022/Atlanta/Boston/Chicago/Dallas/Denver/Houston/Los Angeles/Miami/San Francisco/Seattle/Troy/Washington,

Neiman-Marcus introduces Christofle's Capricorne stainless steel flatware to the United States. Every detail is created with the care they devote to their finest silver. Five-piece place settings, only at Neiman-Marcus. 40.00 to 50.00. The Galleries.

Neiman-Marcus



Dallas
Fort Worth
Houston
Bal Harbour
Fort Lauderdale
Atlanta
Washington, D.C
Westchester
Boston
Chicago
St. Louis
Las Vegas
Beverly Hills
Newport Beach
San Diego
San Francisco

Winterthur®
MUSEUM COLLECTION



Fabrics and furnishings of the Chippendale period (1755-1785) are characterized by endlessly sweeping curves, asymmetrical ornament and, as decorative motifs, natural and organic forms.

Cumberland: This handsome damask is from a woolen fabric in the "Winterthur" collection made in England between 1750 and 1800. The name "damask" indicates the weave's presumed origin in Damascus and describes rich figured fabrics featuring naturalistic pattern, woven of any of a variety of fibers.



Orne: The arborescent design of this colorful glazed cotton chintz, suitable for upholstery, is based on a fabric used for a set of window hangings and valances in the "Winterthur" collection. The original fabric was made in France and, in design, is a type of wood-block printed fabric most popular from 1775 to 1790.

Furniture by Kindel Furniture Company

STROHEIM ROMANN

Stroheim & Romann, Inc.
155 East 56th St., New York, NY
Atlanta/Boston/Chicago

Dallas/Houston
Los Angeles/Miami/Philadelphia
San Francisco/Troy

Bernhardt

Furniture Makers Since 1889



Design by Jay Yang. Craftsmanship by Flair. Joined in an important collection of upholstery, dining, and occasional furnishings for today's interiors. Here, the designer blends wood and fabric in a pair of sofas, burl and glass in a dining table, and tones of light and dark in a cocktail table. Each is an artform for everyday living, a reflection of creativity and craftsmanship. To receive a catalog of the Jay·Yang Focus Collection send $5.00 to Bernhardt, Box 740, Lenoir, N. C. 28645. Bernhardt furnishings are available internationally in better furniture and department stores.

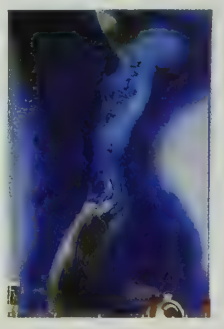
Flair Division

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

Anthropométries

Yves Klein's *Anthropométries* series of imprints of female bodies on canvas were once the cause célèbre of the Paris art world. They were shocking evocations of an artist who used paint-covered models as living brushes plied with the intense, saturated color known as IKB or "International Klein Blue." Though many of the *Anthropométries* consist of these potent silhouettes, some, such as the one seen here, 1960, were created by spraying the outline of the figure, thus leaving a negative impression. Critic Kynaston McShine has commented on "their haunting quality as the bodies inhabit the space of a canvas through their absence. They move through it almost as if their inner spirits are left . . . floating infinitely."



See page 129.

Cassolette

Whether emanating from the pierced shoulder of a potpourri vase or the burner of a cassolette, eighteenth-century fragrances from Paris and Grasse were designed to lend an especially subtle distinction to the rooms of fashionable society. Pungent aromas, derived from private blends, became the personal signatures of the occupants, luring guests to fine vessels that competed visually with the lavish scents they produced. Here, a cassolette, made from two K'ang Hsi porcelain bowls held rim to rim, reflects this obsession with decorative appearances, as the rounded form is enhanced with a gilt-bronze band that acts as a golden gateway through which the treasured essences could escape. Metal liners were added as protective devices to cradle the oils and pastilles within, their enticing fragrances acknowledging the sophistication of the perfumer's noble art.



See page 130.



See page 132.



See page 133.

Ruhlmann Vanity

In an era when the machine aesthetic of the Bauhaus was hovering on the horizon, Emile-Jacques Ruhlmann (1879-1933) presented a traditional alternative that was also ahead of its time. Quality materials and excellent craftsmanship upheld old-world values, while simplified shapes paralleled the classic energy of modern furniture design. Here, an elegant French *coiffeuse* revels in the meticulous efforts of its maker, the ivory and shagreen inlays and unprecedented expanse of mirror complementing the heightened effect of amboyna wood veneers. Though later copied and debased in Art Déco furnishings, Ruhlmann's works have always been linked with the best and most expensive interiors of the 1920s and 1930s, the cost of a single piece sometimes equaling the annual salary of a successful professional man.

Lit à la Polonaise

The *lit à la polonaise* is a sumptuous exercise in illusion, the "floating" crown or baldachin seemingly the joint creation of the upholsterer's and conjurer's art. Traditional posts have evaporated in a fit of decorative trickery and have been replaced by invisible iron strips wrought into graceful curvilinear shapes. Here, the frame, fashioned to look as if the canopy were suspended weightlessly above the bed, provides a lavish support for skillfully manipulated fabrics, which, draped, tasseled, and swagged, assist the upholsterer in his ingenious and theatrical display. The final result reveals the flights of fancy the state bed had attained by the eighteenth century, as it was intended no longer to enclose, but to entertain the occupant with its buoyant and spectacular effects.

continued on page 86

Buick's leather-bound classic.

Space permitting, we could write a book about the 1984 Riviera: the independent rear suspension, the front-wheel-drive technology, the computer-monitored chassis, and much more.

But in spite of all the rational, high-tech reasons to admire Riviera, there's another, more time-honored factor.

Because Riviera is a classic. With the unmistakable flair of top-down motoring in genuine hand-fitted leather-trimmed seating.

And, of course, items such as air conditioning, power seats, and automatic level control are standard.

Coupe or Convertible, buckle yourself into a genuine classic, at your Buick dealer.

Official Car of the XXIIIrd Olympiad Los Angeles 1984

BUICK

Wouldn't you really rather have a Buick?



ligne roset



Model: TOGO
Design: Ducaroy

AN AMERICAN SCENE WITH A FRENCH ACCENT

PARIS · LONDON · RIO de JANEIRO · GENEVE · TOKYO · BERLIN · BRUXELLES

NEW YORK
Ligne Roset
200 Lexington Ave
New York, NY 10016
(212) 685 1099

MIAMI
Ligne Ro[illegible]
3001 NE [illegible]
Miami, FL 33[illegible]
(305) 573 6[illegible]

DETROIT
Commons
[illegible] Telegraph Road
Southfield, MI 48034
[illegible] 9880

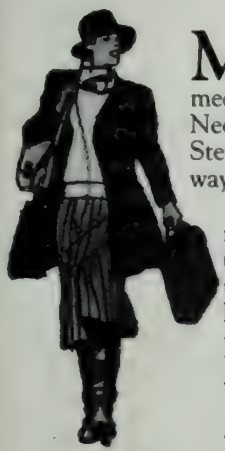
MINNEAPOLIS
Int. Design Center
100 Second Ave. North
Minneapolis, MN 55401
(612) 341 3441

DALLAS
Contemp. Collections, Inc.
5100 Belt Line Rd., Suite 540
Dallas, TX 75240
(214) 934 3865

For further information contact ROSET USA CORP/[illegible] 200 Lexington Ave./New York, NY 10016/(212) 685 2238



Why this New York ad woman leaves her $300 attaché case in the closet and carries our $37.50 Square Rigger.



Ms. Patrice Dermody, a media executive at Needham, Harper & Steers, explains it this way:

"I constantly find myself trying to jam more things into an attaché than it was ever meant to hold. That kind of treatment would break the back of my beautiful stiff-backed case, so I find myself leaving it at home, and taking my canvas Square Rigger to work. It swallows overloads without complaint, and has inside pockets for my calculator, even a snap hook for keys."

And more.

That's not the whole story. The Square Rigger is made of tough yet soft 18 oz. Square Rigger cotton canvas. Has comfortable padded handles. Smooth-operating YKK zippers. Comes in six businesslike (and ladylike) colors. Pretty impressive for $37.50. And we'll add your monogram for just $5 more.

We make the Square Rigger attaché and over a hundred other Lands' End items at our duffle works in Boscobel, Wisconsin. That way we can guarantee the best possible workmanship. And sell our soft luggage to you without middleman mark-ups.

First quality, then price.

What we have to offer goes beyo luggage. Even beyond our great wear and accessories. The Lan tradition affects everything we

First, *quality.* Then, *price.* always, always *service.*

That's why we offer a guar that would put lesser merchant business. It is unconditional, v limitations of any kind, and cc quently we can express it in tw

GUARANTEED. PERI

If we're new to you, we don't as you trust us. Just try us. By pho can reach us toll-free 24 hours a day at 800-356-4444 (except Alaska and Hawaii call 608-935-27[illegible])

Or fill in the

LANDS' EN
DIRECT MERCHANT

of fine wool and cotton sweaters, Oxfo down shirts, traditional dress clothing, deck wear, original Lands' End soft lu multitude of other quality goods fro world.

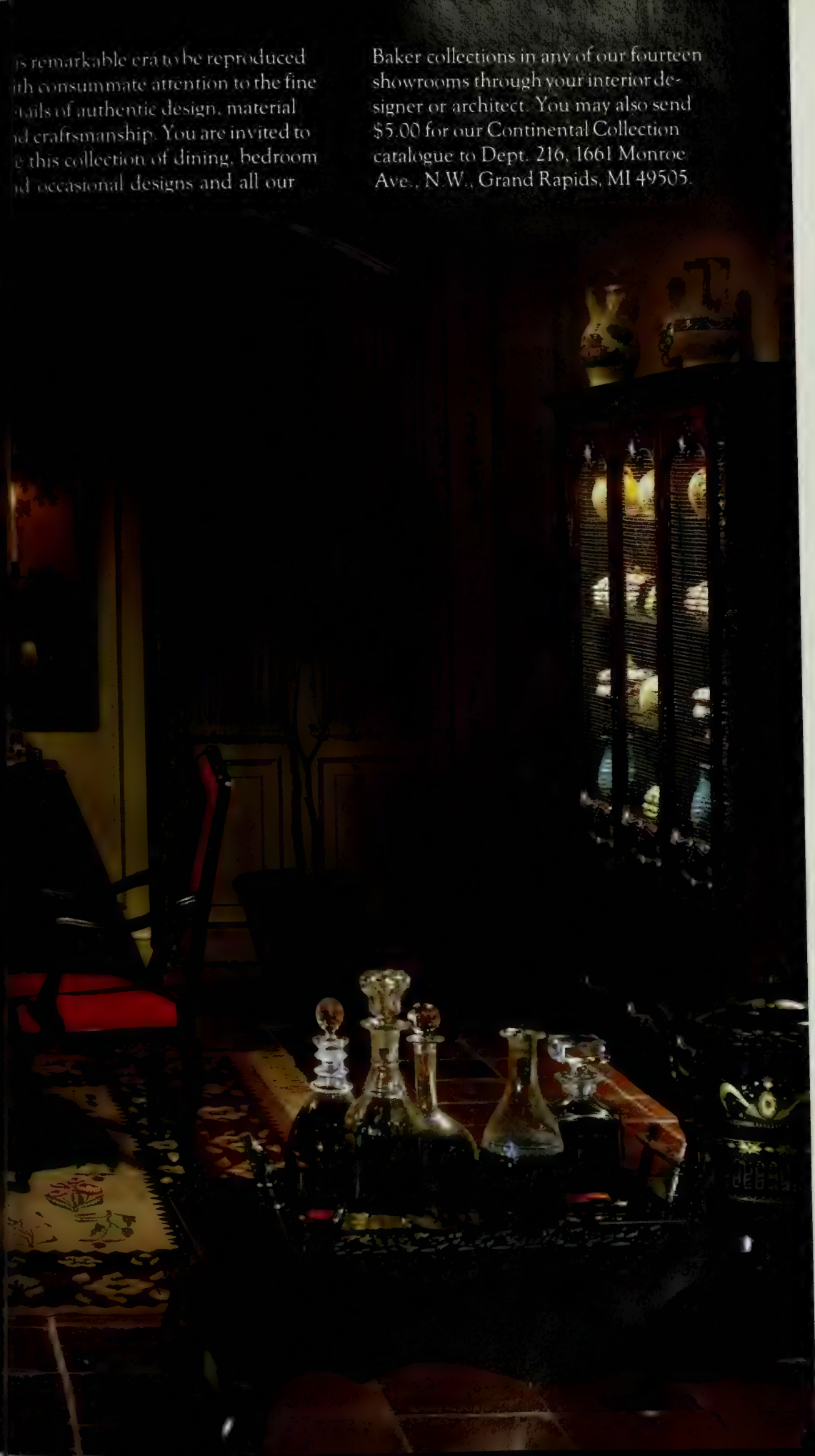
oly borrow a cup
k Label."

e U.S.A. Call 1-800-528-6148
MPORTED BY SOMERSET IMPORTERS, LTD., N.Y., N.Y.

The Baker CONTINENTAL COLLECTION

In the 18th and early 19th centuries the Louis XV, Louis XVI, Directoire and Empire styles flowed throughout the continent of Europe from the Brittany region of France to southern Italy. Baker has edited the best from





s remarkable era to be reproduced
ith consummate attention to the fine
tails of authentic design, material
d craftsmanship. You are invited to
e this collection of dining, bedroom
d occasional designs and all our Baker collections in any of our fourteen showrooms through your interior designer or architect. You may also send $5.00 for our Continental Collection catalogue to Dept. 216, 1661 Monroe Ave., N.W., Grand Rapids, MI 49505.

Distinguished manufacturer and distributor of fine furniture with showrooms in:

Atlanta
Atlanta Decorative Arts Center
351 Peachtree Hills Avenue N.E.
Atlanta, Georgia 30305
(404) 266-0501

Chicago
6-187 Merchandise Mart
Chicago, Illinois 60654
(312) 337-7144

Cleveland
Ohio Design Centre
23533 Mercantile Road
Beachwood, Ohio 44122
(216) 831-6400

Dallas
Dallas Decorative Center
150 Decorative Center
Dallas, Texas 75207
(214) 741-2586

High Point
319 North Hamilton Street
High Point, North Carolina 27260
(919) 885-0186

Houston
Houston Decorative Center
5120 Woodway Drive
Houston, Texas 77056
(713) 627-3235

Los Angeles
Pacific Design Center
8687 Melrose Avenue
Los Angeles, California 90069
(213) 652-7252

Miami
7321 N.E. 2nd Avenue
Miami, Florida 33138
(305) 757-4565

New York
The New York Design Center
200 Lexington Avenue
New York, New York 10016
(212) 599-4300

Philadelphia
The Marketplace
2400 Market Street
Philadelphia, Pennsylvania 19103
(215) 567-3206

San Francisco
848 Battery Street
San Francisco, California 94111
(415) 433-5700

Troy
The Design Center
1700 Stutz Drive
Troy, Michigan 48084
(313) 649-6730

Washington D.C.
The Design Center
300 D. Street, S.W.
Washington D.C. 20024
(202) 488-4700

London
26 King Street, Covent Garden
London, W.C. 2, United Kingdom
01-379-6366

Baker
Knapp & Tubbs
A North American Philips Company



Mill House

Savoring the Past on the Nonnewaug River in Connecticut

PHOTOGRAPHY BY PETER VITALE



OPPOSITE: Built in 1707 on the Nonnewaug River in Woodbury, Connecticut, Mill House, with its great undershot mill wheel, in times past did valiant service as a grist mill, lumber mill and cider mill. Externally little changed in its present incarnation, the main house is now home to Leslie Claydon-White and J. David Veselsky, Jr., and their collection of antiques. ABOVE: Tulips encircle an ornate well in the garden.

THE OLD MILL had stood for more than 250 years on the bank of the little Nonnewaug River in the town of Woodbury, Connecticut. First it had been a grist mill, grinding grain for pioneer families who had bought their land from the Indians. Later it had served also as a lumber mill and a cider mill, and finally as a house. Its great undershot mill wheel had long been idle when Leslie Claydon-White came upon it twenty years ago.

The young Englishman was looking for a place to live, to exercise his talent for architectural design, and to carry on a fledgling trade in antiques. Woodbury seemed to be the perfect spot, an eighteenth-century town so well spared by time that its central district is on the National Historic Register. The millhouse was as sound as it had been on the day when 230 people of Woodbury gathered for its raising in the year 1707.

In 1963 Leslie White took title to the mill and all that went with it, including a dozen outbuildings and 80 acres—since increased to 125—of farm and woodland. Then he and his partners, J. David Veselsky, Jr., and Ferris P. Ellis, began the long project of creating within the walls and timbers of the old mill a house that would be true, in all its construction methods and materials, to its Colonial origins. The same kinds of wood that were used in the old structure have gone into the new work. Paints, papers and hardware are faithful to the









PRECEDING PAGES AND OPPOSITE: The Living Room preserves the antique flavor of Mill House, adding warmth and cheer with a medley of wood tones, fabric from Brunschwig & Fils and a light-hued carpet from Rosecore. Large-scale furnishings—sofas, an English fruitwood secretary and a Steinway piano—anchor the ensemble, while an array of small objects—an early Tiffany clock, Rockingham animals on the mantel, and an antique brass spill box nearby—lend buoyancy. The marine painting above the fireplace is by Samuel Walters; those at left, by Thomas Buttersworth. Emissaries from the East include a Thai Buddha, famille rose garden seats and small jade carvings. Nesting beneath the Regency sofa table: an American duck decoy. ABOVE: Seating covered in Cowtan & Tout fabric provides a Garden Room berth for viewing the onrush of the Nonnewaug.

period. On the lower floor, where the millstone rested, some of the old beams are clad in their original bark. The oak door stands as it was built, double-thick, with vertical boards on the outside and horizontal boards on the inside, sufficiently strong to withstand Indian attacks.

In its furnishings, however, *Mill House* is not a period restoration. For the interior, Mr. White freely mixes the antique with the contemporary, the European with the Oriental. "I do not want my house to look like a museum," he says. "Everything here serves a purpose. Chairs are to sit in. Desks are to be worked at. And everything is here because I like it. A house should not illustrate a catalogue of furniture design. It should reflect the taste of its owner."

Mr. White's tastes are as wide ranging as they are discriminating. In the living room a gilded Thai Buddha statue stands near an antique English secretary. On the walls are seven fine paintings of ships, by English artists Thomas Buttersworth and Samuel Walters. In one corner stands a great English drum table with drawers around its circumference, a "rent table," at which some English landowner sat to collect his tenants' dues. And on the table stands an arresting assembly of Chinese ivory figures of fishermen and noble ancestors. In the living room and elsewhere throughout the house, a visitor may come upon Chinese famille rose garden seats, a shelf laden with Meissen pagods, miniatures of Napoleon and Josephine, or a standing watch of carved shorebirds.

The mill, as well as its furnishings, has seen recent change. A few years





OPPOSITE: Abundant plants and flowers make dining in the Conservatory—added to Mill House a decade ago—an almost alfresco experience. Mexican tile flooring underscores the table from McGuire. ABOVE AND COVER: Walls, ceiling and a four-poster bed swathed in Chinese-inspired fabric from Patterson, Flynn & Martin make a Bedroom an airy bower, sparked by an 18th-century English ladder-back armchair and chest of drawers. Small-scale figure groups are 19th-century Staffordshire. Bonnie Prince Charlie is the subject of an antique portrait; the contemporary painting is by Goto. Bed drapery lining from Boussac of France. FOLLOWING PAGES: Beams and polished plank flooring set the mood of the Master Bedroom, complemented by an early-18th-century American armchair (foreground) and highboy. The four-poster is covered in Clarence House fabric; the bench upholstery and draperies are of Brunschwig & Fils cottons; the rug, from Rosecore.

ago, Mr. White and his partners, with the help of architect Harold Caufield, designed and built a soaring, glass-walled conservatory on one end of the old structure. Their success in achieving a marriage of antique and contemporary design lies to a great extent in their meticulous respect for the properties of the old mill. The wooden frame of the conservatory was built by the methods of the eighteenth century, using no nails or screws, but mortise-and-tenon joints, fastened by wooden pegs. The sides were built flat on the ground and then were raised by men with ropes, as walls were raised in earlier times.

Because he is so often away from Mill House, Mr. White can see it with a perpetually fresh eye. Seven times a year he and Mr. Veselsky travel to England, Scotland, and Wales, always searching for fine furniture and paintings. This is the part of his business that Mr. White likes best. "It's the joy of discovery," he says. "It's the fun of looking everywhere for a special piece and then finding it in the most unexpected place."

When Mr. White, returning from a trip, rounds a curve a few miles north of Woodbury village, his domain is spread out before him. On rising ground to the west of the road stand the outbuildings. They are now carefully restored, some housing hundreds of pieces of furniture, and the workrooms in which they are repaired and rubbed with wax to bring back the original luster. On the river side, Mill House is all but hidden from the road by a high stone wall planted thickly with shrubs and flowers. The place is most colorful in summer, when the gardens are in full bloom. But Mr. White likes it as much in the spring, when the river is in flood. Then the old water wheel turns and the timbers shudder slightly, just as they did in the old days. □

—*Joseph J. Thorndike, Jr.*







Resonance

New Direction for a Long Island Home

INTERIOR D[illegible] METZGER, ASID
PHOTOGRA[illegible] ARCÉ







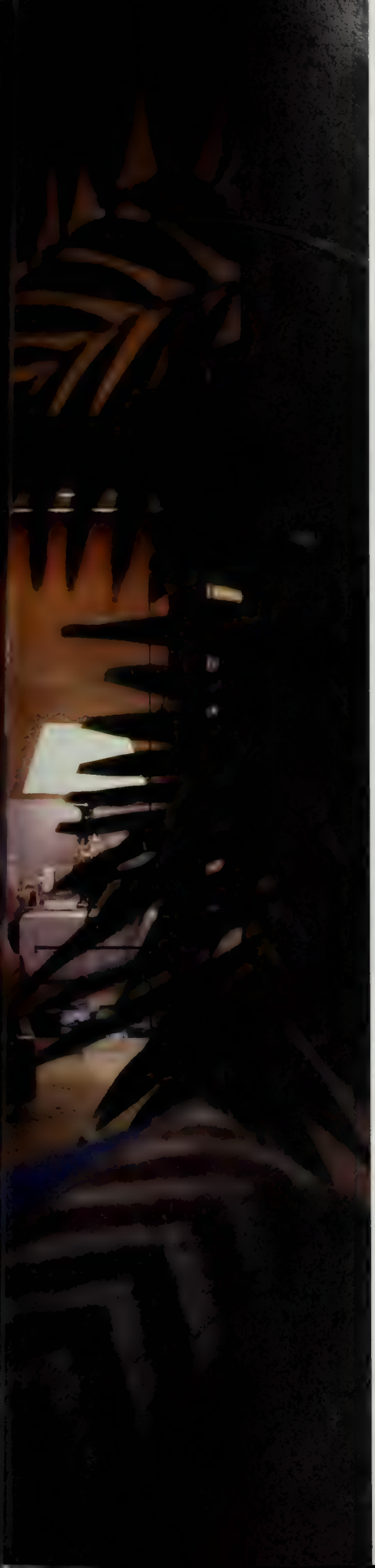
HAVING LIVED within an aura of austere, if not ascetic, grandeur for some ten years, the owners of a spacious shingled house on Long Island felt it was time for a comprehensive change. It was time, as they put it, to "warm up the place." Being people of cultivated taste, and cautious about making hasty decisions, they interviewed five interior designers before deciding on Robert Metzger, well known for his dramatic acuity.

"Frankly speaking, the rooms were elegant but icy," Mr. Metzger recalls. "There was a good deal of stainless steel. The walls were dead white. The place was hard-edge. I wanted to soften it—give it intimacy."

As it turned out, the designer chose to incorporate certain aspects of the previous décor in a number of ways. In so doing, he produced an integrated whole that miraculously transformed a starkly modern home into a luxurious, amply filled contemporary space. The key to the transformation,

A mélange of objects and luxuriously upholstered furniture, all bathed in rich colors, marks the change that Robert Metzger effected in a Long Island home. PRECEDING PAGES: The stainless-steel chimneypiece in the Living Room forms a dramatic backdrop for Hans Hofmann's *Composition No. 6–1951*. OPPOSITE: Above the sofa is Frank Stella's *Variations on a Circle*, 1965. Silks for sofa and pillows by Clarence House. ABOVE: Art Déco furnishings in the Dining Room include a steel and glass chandelier by Sabino and a set of chairs, all from Newel. Painting is *Demon Queen 2*, by Jules Olitski. Damask for tablecloth by China Seas. Stemware, candlesticks and china from Tiffany's.





according to Mr. Metzger, was color.

"The clients own a beautiful modern art collection," he says. "There is a large Frank Stella and a very colorful Hans Hofmann in the living room. Their rich reds, yellows, greens and blues guided me, providing the basis for the entire décor. To begin with, the walls and ceilings were repainted in dark lacquered tones.

"We retained the stainless-steel chimneypiece that divides the living room from the library, because it lent a certain drama and would reflect a glow of color that was not apparent before. Most important, we added antique rugs, which give these rooms their overall resonance."

Robert Metzger's aim in producing a more comfortable look of lived-in amplitude was further abetted by a panoply of objects that the clients, in keeping with their previous décor, had long lived without.

"My husband and I were quite happy with the starkness of our home," says one of the owners. "We had small, rambunctious children, and the pristine look was easy to live with and easy to take care of. But as the years went by, we sensed it was time for a more homey look. We began to miss the many beautiful objects we had collected on our travels. We wanted to have them around us, to look at them. Well, Robert understood perfectly. He made us bring everything out, and we chose the pieces that would blend into the décor."

Robert Metzger devised a plan that would make every room a separate visual entity, without sacrificing a pervasive aesthetic oneness. The dining room, for example, encourages conviviality even as it suggests understated repose. With its oval table and gracious Art Déco sideboard and chairs, the unusual steel and glass Sabino chandelier and a Jules Olitski abstraction, the room reverberates with elegance and familial comfort.

Even more comfort-oriented is the master bedroom, with its unlikely, yet practical kiosk, containing bookcases, storage space, a desk and a pivoting television set. Here is what



LEFT: A lacquered kiosk in the Master Bedroom separates sleeping and sitting areas, while providing sleekly functional storage and writing space. Fabric by Clarence House covers the pillow in the foreground. Collage, titled *Viata XV*, 1983, is by Alexander Liberman. ABOVE: The terrace pavilion, canopied in striped canvas, is a festive setting for entertaining and relaxing. Brown Jordan umbrellas shade the deck chairs around the pool.

amounts to three rooms in one: the sleeping area, a library-sitting area, and a writing area.

"In redecorating this home, I wanted a feeling of quality, in a style I like to call 'selective-eclectic,' " says Robert Metzger. "In this instance, I was greatly influenced by the clients, who are savvy and sophisticated."

A modern room does not have to look sterile, the designer feels. Consequently, he is not afraid of using color, objects or plants. What is more, he does not believe in singling out an object or a painting to highlight a given room. "I don't stop at one phase of a room—I orchestrate everything," says Mr. Metzger.

The owners are in enthusiastic accord: "We needed someone who would crystallize our ideas. Robert Metzger turned our home into an expression of ourselves. But, more than that, he's given us an exciting and vibrant place to live. It's a joy to find that every single room offers its own very special and private rewards."□

John Gruen

Art:
Vintage Photographs of an Opulent Era

Indian Ambience of Royal Grandeur



PRUDENCE CUMING

ABOVE: *Nawab of Balasinor*, attributed to Deen Dayal Studios, circa 1900. Albumen print; 9¾" x 7½". Deen Dayal of Indore chronicled the royal life style as court photographer of Sir Mahbub Ali Khan. Eyre & Hobhouse, London.

OPPOSITE: *Thakore Saheb of Palitana, H.H. Shri Sir Mansinghji Soorsinghji*, attributed to Deen Dayal Studios, circa 1900. Albumen print; 9¾" x 7¾". India's wealth is marked by jewels and brocades. Eyre & Hobhouse, London.

PHOTOGRAPHY CAME EARLY to India. It was taken there by amateurs, only a few years after its invention in Europe. Professionalism in the art was established by the time Arthur Robertson, a former official photographer to the British forces during the Mutiny of 1857, founded a photographic firm in Agra in the 1860s. He was joined by Samuel Bourne, who specialized in landscapes and was captivated by India's clear light.

Louis Maitre, a French photographer who traveled to India in 1910, would not have agreed with Bourne. He fumed over the incendiary light, saying that it made his photographs white, and burned out the image he had so carefully managed to secure. He was frustrated by his inability to create shadows, and without shadows he said that he had nothing. When one curious European asked Abindranath Tagore: "Why have none of you painted a picture with sunshine?", the artist replied, "It is because we Indians do not see the sun. We do not paint things as they are, we paint from the feelings that possess us and we paint ourselves." Indian photographers should be seen as the lineal descendants of the old court painters, whose approach was not unlike Tagore's.

In any study of photography in princely courts or meetings of Indian rulers in British India, there is the tendency to attribute certain works to a particular photographer. Indian







PRUDENCE CUMING



FELICIANO

OPPOSITE: *Durbar Hall, Tanjore Palace, Jindh,* unknown photographer, 1870s. Albumen print; 11⅜" x 8⅞". This sumptuous hall was used for occasions of state. Ken & Jenny Jacobson, Great Bardfield, Essex, England.

ABOVE LEFT: *Maharaja Hira Singh of Nabha,* Bourne & Shepherd, 1903. Albumen print; 11¼" x 9". This print captures the commanding presence and dignity of an aged maharaja. Howard Ricketts, London.

ABOVE: *H.H. Maharaja Holkar of Indore and Attendant* (from an album), 1870s. Albumen print; 8 13/16" x 10 ⅞". The plain garb of the attendant contrasts with the regality of his master. Daniel Wolf, Inc., New York.

photographers worked all over the subcontinent by the last quarter of the nineteenth century, yet very few of their names are known. Even in the smaller states, rulers used native photographers to record both official and private occasions. But by far the largest group of princely photographs were taken by the European stock-in-trade firms of Bourne & Shepherd, and Johnston & Hoffman.

The British hierarchy, however, did not patronize European photographers exclusively. Both the viceroy and Lady Dufferin admired the work of Deen Dayal, and in 1900 the viceroy Lord Curzon chose him as official photographer on the annual cold-weather tours of the Indian states.

There were some seven hundred semi-independent Indian rulers or chiefs, of consequence, with states covering nearly two-fifths of the subcontinent. From the Himalayas to Cape Comorin it was possible to travel nearly all of princely India without entering British territory.

In 1877 Queen Victoria was proclaimed empress of India at a durbar, a ceremonial court of great magnificence. In the center of an amphitheater were the three boy-princes of India, including the nizam of Hyderabad. On their left were the Mahratta maharajas of Indore and Gwalior. Among the sixty other princes was the eccentric Sikh maharaja of Nabha. To denote his presumed descent from the god Krishna, whose attribute was the moon, he invariably wore the palest blue.

Gwalior was a Hindu state. Jayaji Rao built his city-palace between 1872 and 1874, when the British were still occupying the great Gwalior fortress. He lived a comparatively simple life, despite a carefully concealed treasure, valued at sixty-two million rupees, which included the largest hoard of precious stones in the world. The succeeding maharaja endeared himself to the British by modernizing his state. Symbolically, in one of his palaces, a solid silver miniature train emerged from a wall onto the dining room table, carrying port and cigars, before wending its way carefully through the porcelain and glass.

The nizam of Hyderabad was the principal Muslim ruler in India. At the end of the nineteenth century his dominions covered an area of more than eighty thousand square miles, with a population in excess of eleven million. Mahbub Ali Khan became nizam in 1869, at the age of three. His



PRUDENCE CUMING

ABOVE: *Durbar Hall, Tanjore Palace, Jindh,* Frederick Bremner of Simla & Lahore, circa 1913. Albumen print; 9" x 11½". Crystal chandeliers add grandeur to this opulent setting. Eyre & Hobhouse, London.



PRUDENCE CUMING

RIGHT: *Wife of Raja (Rahnee),* unknown photographer, circa 1870. Albumen print; 8½" x 10¾". A royal lady grandly poses with her myriad attendants. Ken & Jenny Jacobson, Great Bardfield, Essex, England.

nobles still held their tenure under an obsolete feudal system and vied with each other in ostentation and extravagance. Not to be outdone, the young nizam became a stickler about etiquette. He alone of the princes had the right to be called "His Exalted Highness, Faithful Ally of the British Government" and by at least another dozen important titles. To prevent any omission by oversight, envelopes were kept in the Hyderabad residency with his full titles and honorifics printed on them. These were invariably used in communications to the nizam, the envelopes being nearly covered by the print.

Unique against this background is the career of Deen Dayal, whose early photographic endeavors were subsidized by the maharaja of Indore. In 1884 Dayal was appointed court photographer to the nizam, who later dubbed him Raja Musavir Jung, roughly translatable as "Bold Photographic Warrior." Bold he may have been; patient he certainly was. Apart from his duties recording thrice-weekly durbars, and innumerable state visits by foreign royalty, he was required to cover every military review, hunting expedition, wedding or religious ceremony. This comprehensive photographic chronicle, detailing every aspect of Hyderabad aristocratic life, provides an unmatched insight into a defunct era.

By blending the artistic vision of a court painter with the scientific realism of the camera, Indian photographers produced pictures without historical or other parallel. In the same period, European photographers of the caliber of Samuel Bourne conjured up their own important images of an almost medieval India. Such images have a life of their own and transcend the boundaries of the artificers who created them.□

—Giles Eyre



Indian photographers
should be seen as the lineal descendants
of the old court painters.

Pastoral Elegance

The Spatial Challenge of a Pennsylvania Country House

INTERIOR DESIGN BY PAMELA BANKER
PHOTOGRAPHY BY JAIME ARDILES-ARCE





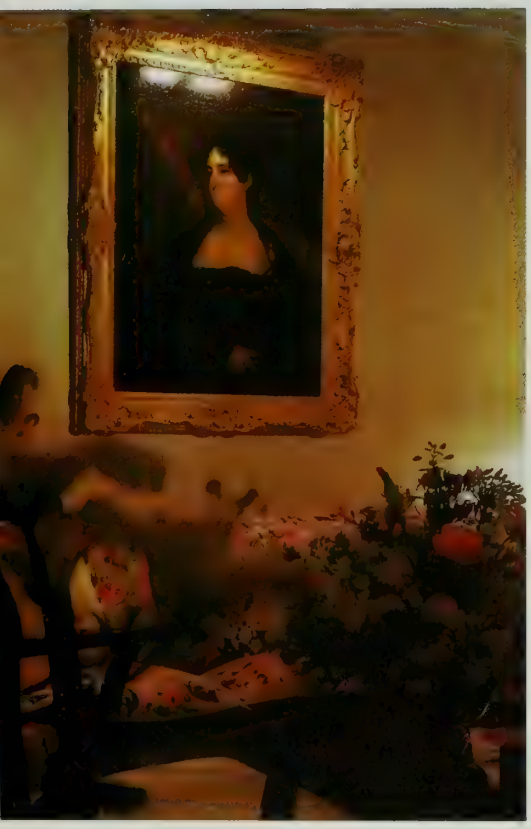
Inspired by the English country house tradition and its American versions, designer Pamela Banker transformed the interiors of a traditional Pennsylvania house set amidst low, verdant hills. ABOVE: Sweeping vistas of the countryside are seen from the garden. RIGHT: Mrs. Banker has paid particular attention to details such as the stone-drape valances of the living room draperies. The portrait of Lady Farnborough is by Sir Thomas Lawrence. Furnishings include an English 18th-century mantel, Georgian crystal candelabra and 18th-century Sheraton wheelback chairs. Drapery fabric is from Clarence House, damask upholstery from Stroheim & Romann. Wheelback chair upholstery, silks and velvets are from Brunschwig & Fils. Wool carpet from Patterson, Flynn & Martin.

THE ROLLING HILLS of western Pennsylvania are a veritable American Arcadia. A gentle, lyrical landscape for the most part, it is punctuated with pleasant towns that breathe a sturdy contentment. There is a completeness, an extraordinary finished quality to the countryside, which is reminiscent of rural England. Vistas fall away in parklike compositions suggesting a lasting compact between man and Nature, rather than the unconsidered union between harsh modernity and natural terrain that constitutes much of contemporary suburban America.

It was the view that made the most acute impression on Pamela Banker when she first entered the reserved brick house she subsequently



There is comfort, warmth and a suitable touch of waywardness, of individuality.



ABOVE: Enhancing the Library are patterned chintz and rich mahogany furnishings. "It's a house for people with confidence and style," says Mrs. Banker. The portrait is by Sir Henry Raeburn. OPPOSITE: Touches of brilliant color and crisp natural light enliven the Dining Room. The dining table and chairs are 18th-century English and the silver candelabra are Georgian. Crystal is from Baccarat. FOLLOWING PAGES: Color is one of Mrs. Banker's strong interests. In the Master Bedroom mellow tones and bright accents unify the space. Floral chintz is from Clarence House. Upholstery and pillow fabric from Brunschwig & Fils. Wall lamp from Hansen; carpet from Patterson, Flynn & Martin.

transformed into a harmonious setting that combines urban and rural sophistication. "In many ways the house has the qualities of a stage set. It's only one room wide, for example, which means that the extraordinary view is a dominant factor in every part of the house. Also, the drama of the place is primarily concentrated on the lower level," Mrs. Banker explains. The upper floors are essentially ancillary rooms.

When the owners discovered the property, it had few of the felicities now so apparent. "It was largely the creation of a tycoon in the twenties, who added on to a tiny two-room farmhouse dating from the late 1800s," continues Mrs. Banker. "To put it delicately, he was not a man of great aesthetic sensitivities. So we were dealing with a house that was built like a fortress, and had about the same amount of charm."

There was, however, the view, and a series of rooms with workable proportions. "The best asset was the singular plan, with its wonderful openness to the surroundings." Mrs. Banker went to work with her usual dispatch. "I don't make any sharp distinctions between town and country, in terms of interiors. I prefer to make my points subtly when dealing with a house like this, by substituting chintz for damask."

The designer has a great love for English country houses, and particularly for the way of life they enshrine. "Their style is so understated. Everything is deliberately a little 'off.' Things are allowed to get worn, acquire a patina." She is perfectly aware, however, that American life is sharper, more clearly focused. "We require a different kind of practicality. It's not the old-shoe mentality. We admire crispness, efficiency, clarity." Accordingly, her interiors sparkle with a confidence and a ringing use of color and form that are very much of this side of the Atlantic.

Mrs. Banker understands that the quality of American light alone, frank and intense as it is, makes the grisaille fineness of English interiors impossible to recreate. "Our sun is stronger, more ruthless toward imperfection, and positively cruel to anything that shows wear."

But there is nothing harsh or unsubtle about her approach. These rooms reflect the boldness of the American rural style without sacrificing cherished Anglo-Saxon domestic properties. There is comfort, warmth and a suitable touch of waywardness, of individuality—such as the startling surge of red in the dining room.

"I was dealing with rather sophisticated questions of balance, because many of the pieces came from the owners' townhouse, and so it was partly a question of reintegration." This suited Mrs. Banker perfectly, since she is a believer in a collage point of view, where mellowness, as well as stylishness, is the goal. "I think almost any set of objects can work together if they are correctly placed in terms of proportions and if the periods they represent aren't too outrageously juxtaposed."

Color is one of Mrs. Banker's fortes, and here it was used as an underlying unifier. "I'm very attracted to intense shades—pinks, reds, purples. In this case, I was abetted by the owners." It is in the orchestration of this surprisingly rich palette that the designer achieves her most satisfying effects.

"The owners are definitely house oriented, which, to me, makes all the difference," Mrs. Banker explains. "There is the luxury of being understood, the pleasure of knowing that they trust you enough to leave the small decisions to your own instincts, but they are also knowledgeable enough to spot those special details and enjoy being surprised. It makes me want to be that much more subtle and more complex."

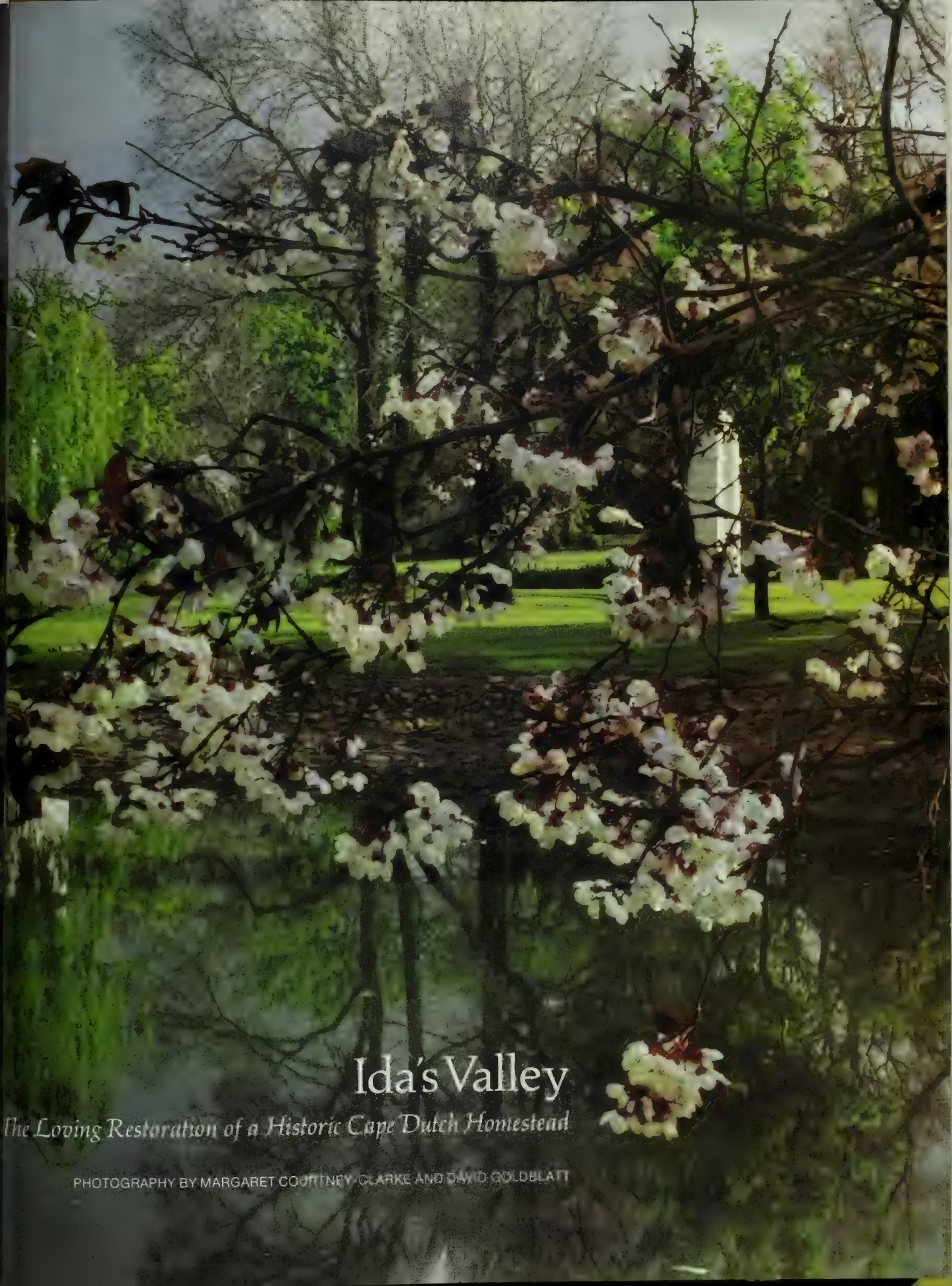
The owners share her enthusiasm. Says one of them, "Mrs. Banker has paid attention to every detail. As a businessman I appreciate her meticulous professionalism, and my wife is totally absorbed in her remarkable visual sense. We love coming home to such a marvelous crisp house."□

—Peter Carlsen









Ida's Valley

The Loving Restoration of a Historic Cape Dutch Homestead

PHOTOGRAPHY BY MARGARET COURTNEY-CLARKE AND DAVID GOLDBLATT







OPENING PAGES In a historic area near Stellenbosch, South Africa, Major and Mrs. Philip Erskine have restored Ida's Valley homestead to its former 1789 beauty. Drawn from Dutch sources, the rear gable displays the vigorous scrollwork typical of Cape Baroque architecture. PREVIOUS PAGES The house is built in the traditional H shape. Whitewashed walls and a minimum number of windows protect the north face from the strong African sun. INSET A freestanding arch holds the old farm bell. ABOVE "We wanted to move all our treasures into an old Cape house with the most romantic setting imaginable," says Philip Erskine. Paintings and antiques in the Drawing Room were brought from family homes in England. The color scheme was chosen by Fiona Erskine to reflect the early Dutch influences. OPPOSITE ABOVE LEFT Original Batavian tiles cover the floor in the *Voorkamer*, or front hall. An 18th-century Cape Dutch gateleg table is used for winter suppers. Portrait at left is of explorer David Livingstone. OPPOSITE AND OPPOSITE ABOVE RIGHT Although no longer used for cooking, the Old Kitchen is still a relaxing place for sitting before the fire. Pewter plates, copper and iron kettles and pots recall the room's origins.







The flavor is Dutch, but it is Dutch with a marked colonial distinction.



BELOW: Part of Viljoen Huis, the oldest building on the property, circa 1690, is now a guest house. Twin canopied beds in the traditional Cape Dutch style occupy a Guest Room. RIGHT: "When we thatched the roof, we also reduced the amount of space under the eaves. So we've used the area for the children's rooms," explains Major Erskine. Original yellow-wood beams contrast with the smooth walls of one Bedroom. The painted and gilded bed is Venetian. OPPOSITE: A duck pond, added by the owners, emphasizes the bucolic setting.



THE SETTING IS IDYLLIC. To the uninitiated, South Africa's Cape Province is strangely and uniquely beautiful. Its very place-names proclaim a romantic otherworldliness: Names like Rustenberg, Helshoogte, Vergelegen, Sir Lowry's Pass. And Ida's Valley.

The wilderness that was once Ida's Valley has been tamed a little since the days of the original land grant in 1683. Great oaks and elms now shade the cascading mountain streams. Legend has it that the landscape, recalling Homer's description of pastoral Mount Ida, inspired the name. It seems unlikely, however, that classical nuances peppered the lives of the early settlers. Rough-and-ready, for the most part, they came from the Netherlands, the German states, Flanders and France, and their native craftsmen, quite as diversely, from Zanzibar, the Malabar coast, Malaya and the Spice Islands of the Batavian empire in the East Indies.

Some were to prosper on the land, and in time a resulting cultural and aesthetic serendipity produced a vernacular architecture of singular simplicity and charm. Conventionally known as Cape Dutch, its most significant feature is the gable—a Baroque conceit used to remarkably good effect on plastered and whitewashed façades. The style became unfashionable in the early-nineteenth century, and it is only in comparatively recent times that a small band of devotees have begun to restore and preserve the old buildings.

In this respect Major and Mrs. Philip Erskine were following an established and praiseworthy tradition when they purchased *Ida's Valley* homestead in 1972. Shorn of all but twenty of its original acres, the property was in a sorry state indeed. Previous owners had ruined the perfect symmetry of the homestead with an unsightly wing, and replaced the thatch with corrugated iron. French windows—pretty enough on another house—had been substituted for the casement windows. The interior was a warren of awkward rooms, replete with modern fireplaces, festoons of electrical wiring and "lots of dark flooring," according to Mrs. Erskine.

Everywhere leaks dripped from the winter rains, rats abounded in Hamelin-like numbers, and modern sanitation was almost nonexistent. So hopeless, in fact, was the state of the house that, after endless research, the Erskines wisely decided to restore the homestead as closely as possible to its original state. In choosing the purist approach, they found soulmates in Gabriel and Gwen Fagan, a local husband-and-wife team of architects who have collected around them a group of talented craftsmen well versed in similar restorations.

Evidence of the original beauty still remained in the house. The splendid front and back gables, with their vigorous scrollwork, had survived intact. Drawings and old photographs provided further clues. Nevertheless, much had to be copied—over five hundred pieces of metalwork alone were specially made. Where gaps existed in the evidence, the Erskines and Fagans toured the surrounding countryside, examining and reproducing the features of farms and manor houses of a similar date.

Determined to restore the simple H-plan typical of the Cape Dutch style and period, the Erskines demolished the Victorian-age wing. The side courtyards were opened up once again and unobtrusive space was made for bathrooms and the children's bedrooms—the former in a basement below the main floor, the latter more romantically tucked away under the rafters and thatch.

It was an enormous undertaking. What Major Erskine describes as "the narrow discipline of achieving perfection" required resolution and considerable expense. But the results justify the effort. Just inside the front door (beneath a gable that by convention boasts its antiquity, 1789), is the *voorkamer*, or front hall, with its oxblood pavement of Batavian tiles. At either hand are the two principal rooms—the drawing room and the master bedroom. Opposite the door, a glazed screen opens to a handsome vista down the *agterkamer*. Now used for dining, this central hall, the width of a room, terminates in the door and windows of the back façade. In the rear, off to either side and separated by the hall, are the kitchen and sitting room, completing the H.

With their exposed yellow-wood beams and brass chandeliers, the interiors have a severeness and restrained dignity strongly reminiscent, as the Erskines intended, of the paintings of Vermeer and de Hooch. The flavor is Dutch, certainly, but it is Dutch with



a marked colonial distinction. Any hint of austereness is mitigated by the collection of English furniture, family portraits and Dutch paintings inherited by the Erskines, which they have set off to good advantage in the sober interiors. Moreover, it is all clearly much loved and well lived in, with dogs, tennis rackets, piles of books, and all the other cheerful paraphernalia of a country house.

For the Erskines there is, quite simply, "no place closer to paradise" than the countryside around Stellenbosch. Indeed, marvelously peaceful and seemingly remote, Ida's Valley does appear to approach a kind of Cythera. Everything delights, and that is especially pleasing in this eighteenth-century house. It is enjoying a heyday, the likes of which it has never before experienced. And this remarkable and happy state of affairs is due entirely to the enterprise and enthusiasm of the Erskines. □

—*Graham Viney*



ARCHITECTURAL DIGEST VISITS:
Hélène Rochas

PHOTOGRAPHY BY PASCAL HINOUS



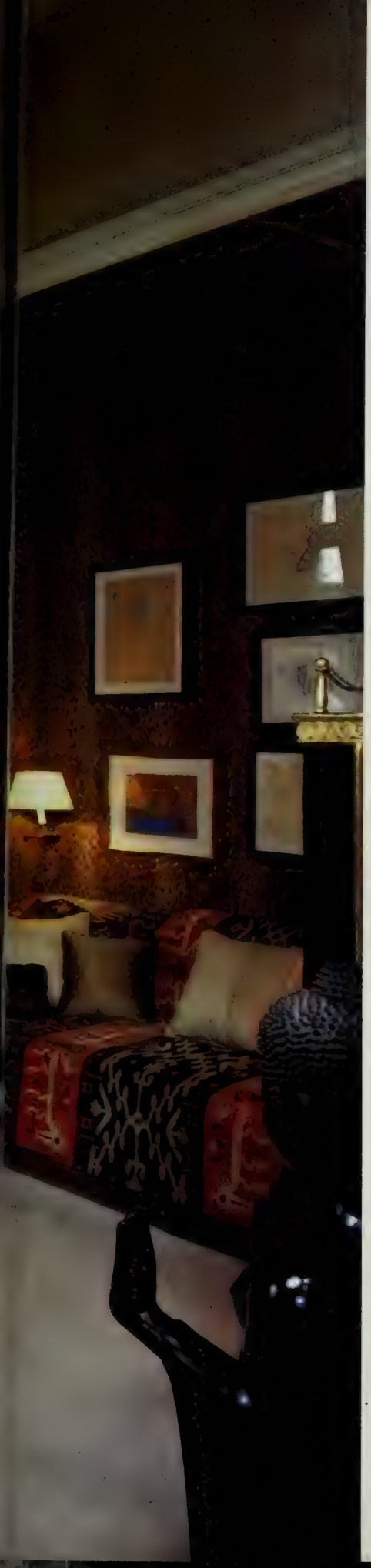


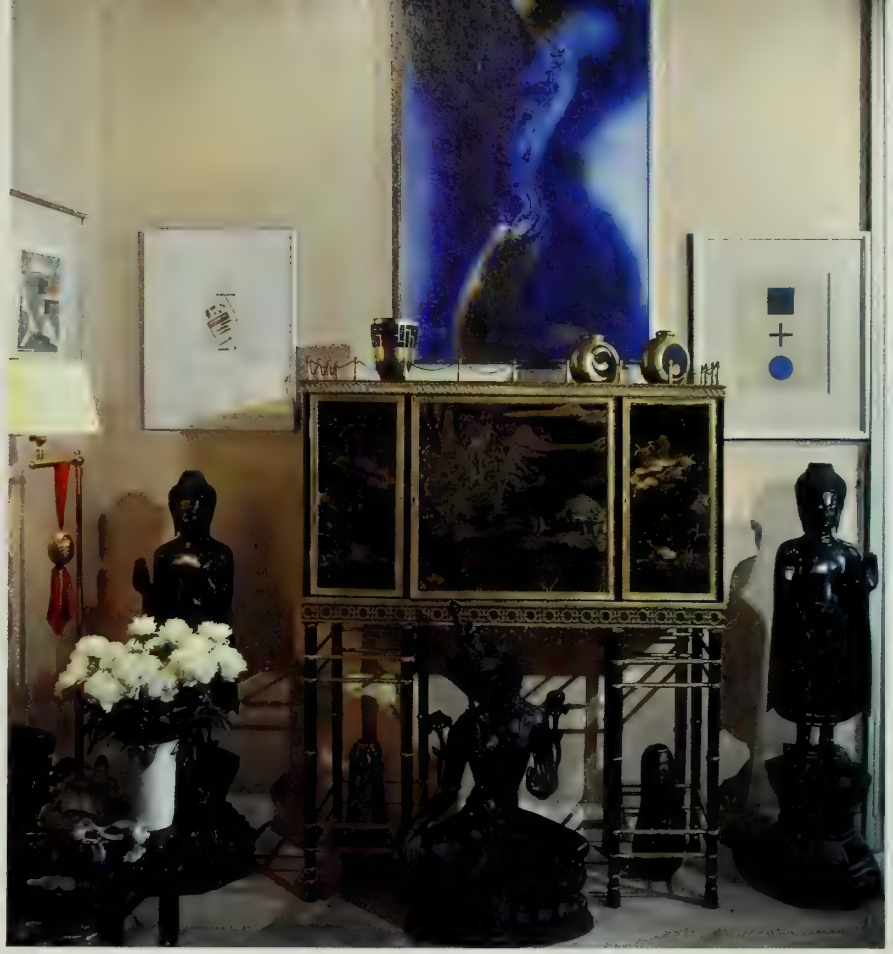
TOP: "I can't stop dreaming of making things more beautiful, more elegant—I can't resist changing a pumpkin into a coach," says Hélène Rochas, guiding light of the Paris-based perfume and cosmetics company that bears her name. ABOVE LEFT: The private garden—a rarity in Paris. ABOVE RIGHT: All is symmetrical and congruous in the Entrance Hall. Flanking a 19th-century Neo-Classically inspired bench is a pair of 17th-century porphyry urns supported by antique English columns. RIGHT: Art Déco pieces—two Edgar Brandt snake lamps and a rug designed by René Crevel—harmonize with Mme Rochas's Neo-Classical furnishings in the Grand Salon. Her interest in the Empire period was sparked by decorator Georges Geoffroy, a friend of her late husband, Marcel Rochas. Early in their marriage, M. and Mme Rochas acquired the marble and bronze gueridon, which had belonged to the Murat family.











LEFT: Mme Rochas places chairs and tables about the periphery of a small Salon—in the European tradition—so that guests can move the furniture to suit the conversation. Here, as in the grand salon, modern elements meld with Neo-Classical pieces. The painting above the fireplace is Léger's 1925 *L'Aviateur*. On the gueridon is a ceramic work by Picasso. ABOVE: In another view of this Salon, an 18th-century Chinese lacquer cabinet commands attention. Above it is an *Anthropométry* from a series by Yves Klein. Other paintings (left to right) are by Kurt Schwitters, 1922 and 1928 respectively, and Kasimir Malevich, 1914. Vases by Jean Dunand, 1910, are under the cabinet; vases by Luce, 1925, are on top. Silk by Zumsteg.

THE PRETTY YOUNG WOMAN who was to become Mme Marcel Rochas cheerfully played truant from school to attend acting classes. She had, after all, been brought up by her sister and brother-in-law in a family of writers and filmmakers, among them the celebrated playwright and novelist Tristan Bernard.

"I'd be punished," Hélène Rochas recalls, "but I didn't care. I'd dreamed about life on the stage since I was a little girl." Did she, then, evolve from enthusiastic spectator into a kind of "star"? "Rather," she says, smiling, "into a source of inspiration for my husband. It was for me that he created his famous *guêpière*, or wasp-waist corset, in 1946; his perfume *Femme* was my wedding gift!"

Mme Rochas agrees that this gesture was a supremely delicate way to render her "universal," but adds: "I was shy. More than anything else, I liked admiring things. I looked and listened. In Paris, in the years just after the Liberation, there was an explosion of exceptional talent. As luck would have it, I was surrounded by writers and painters. We were 'at home' every Monday in our first apartment, and the people invited to my 'salon' made a brilliant and lifelong impression on me."

In those days, society and the world of the arts were united in a









LEFT: Hélène Rochas's quest for quality is apparent in another small Salon. The drawing at left is by Léger, the wall sculpture by Jean Lambert-Rucki. Near the doorway is an 18th-century wine cooler. TOP: Above the Dining Room mantel and door, trompe l'oeil panels by Serebriakoff challenge the viewer's eye. Unusually high-backed Louis XV chairs and an imposing Empire-style chandelier offer further diversions. The painting is by Schmied. A George III tureen adorns the 19th-century pedestal table. ABOVE: In the Music Room, sound keeps company with visual delights. Artworks include paintings by Alexandra Exter (above sofa) and Jean Hélion (over fireplace). Portraits of Mme Rochas by Warhol (left) and Fabio Rieti (right). Art Déco furnishings by Ruhlmann and Eileen Gray.



RIGHT: Mementos alluding to a sentimental facet of Hélène Rochas's personality —travel books, toys and photographs—mingle with pleasures of the present in her sunny Bedroom. The delicate floral chintz draping the French doors, and canopy of the 19th-century *lit à la polonaise* brings the garden indoors. On the round antique Chinese Export table is an early-19th-century Russian perfume burner, one of many *brûle parfums* throughout the house. The painting is by Ernest-Ange Duez. ABOVE: A serious Boudoir for a woman who takes things of the boudoir seriously. The dressing table and stool are by Ruhlmann, the lacquered screen by Jean Dunand, all circa 1925.

particularly favored way under the aegis of personalities like Marie-Laure de Noailles, Marie Louise Bousquet, Louise de Vilmorin, and the British ambassador Alfred Duff Cooper and his wife, Lady Diana. In their homes Mme Rochas met the outstanding figures of the period.

The young woman whom an amorous husband had transformed into a wasp-waisted beauty flitted from first nights to balls, pausing only to rest her dazzled gaze on Picasso, who showed her his studio; or on Charles de Beistegui, who did the honors of his *Palazzo Labia* in Venice for her; or on her friend Christian Bérard, whose stage settings were the talk of Paris. This flamboyant epoch bestowed such éclat on Hélène Rochas that the poet Paul Eluard referred to her as *presque fée*, "almost a fairy."

After the death of M. Rochas, in 1955, she married André Bernheim, director of the Théâtre de la Madeleine, and entered even more intimately into theatrical life. But having for so long rubbed shoulders with creative artists, she succumbed to the temptation to inspire the Rochas cosmetics firm, adding the personal touch that has made her one of Paris's most effective executives.

"And then," she explains, "my life changed yet again. I've traveled, circled the world. As a result, I'm very alive to Far Eastern art, which has influenced my decorating choices."

Hélène Rochas's house is approached through a courtyard in one of Paris's most aristocratic neighborhoods, a *quartier* where owls still hoot in private gardens and convent bells

continued on page 188





The Collectors: California Outlook

Mr. and Mrs. Monte Factor

PHOTOGRAPHY BY NAKASHIMA AND TSCHOEGL





Intrigued by the dynamic, intuitive perceptions of artists, Betty and Monte Factor have acquired a notable collection of contemporary, particularly California, art. ABOVE: In the patio of their Santa Monica home, a sculpted llama by Rose Berch emerges from the garden. RIGHT: The Factor house, designed in the 1920s by Spanish-colonial revival architect John Byers, becomes a responsive setting for the distinct personal character of the artworks. In the Living Room, a Peter Voulkos ceramic sculpture is displayed on a low Alsatian table. Paintings include, left to right: Edward Kienholz's *Untitled*, 1956; Russell Rosander's *Untitled Self-Portrait*, 1976, and Emerson Woelffer's *March Painting in Black*, 1961. TOP: David Furman and Ed Forde collaborated on this 1978 work now in the Factors' Hall.





ABOVE: A corner of the Living Room reveals the bountiful imagery found in the Factor collection. Harmoniously juxtaposed are Kienholz's *Drawing for Barney's Beanery*, 1965, a Bambara marionette, and an American Indian Acoma pot. The Windsor chair is from Yorkshire. OPPOSITE: Works by Edward Kienholz are paramount to the collection. His 1974 assemblage, *Drawing for Still Live*, provides a striking focus in the Living Room.







Less interested in formal and historical issues, Mr. and Mrs. Factor have been fascinated with artists' personal aesthetic concerns. ABOVE: At the base of the stairway in the Living Room is Craig Kauffman's large untitled painting, 1975, and Georges Rouault's *Sunset in the Orient*, 1927. The sculpture, *Aluminum Horse #4*, 1982, is by Deborah Butterfield. OPPOSITE: In the Dining Room, Robert Irwin's luminous disc from 1969 contrasts intriguingly with Elaine Carhartt's *The Hoop Player*, 1980. Bentwood chairs are a 19th-century Viennese design.

"FOR US," says Monte Factor, "artists are not distant figures. They are people we've known." His wife, Betty, adds, "We didn't set out to become collectors. It was just important for us to live with works of art that we cared about." Their commitment is to contemporary painting and sculpture—more particularly, to the art of the West Coast, and that commitment has made theirs one of the major collections of California art. As Mrs. Factor points out, "We have work by New Yorkers—Andy Warhol, Roy Lichtenstein—but our main interest has been the California art we first got to know at the Ferus Gallery in Los Angeles. This is what we know best."

The Factor house was built in Santa Monica during the 1920s by John Byers, a Spanish-colonial revival architect. With its tile roof and adobelike exterior, its warm, multilevel interiors, Byers's design provides a sympathetic setting for a collection guided from the very beginning by personal affinity.

"We don't buy art in order to warehouse it," says Monte Factor, a clothing manufacturer. "It never occurred to us that the artists we liked would get such a high degree of critical recognition. We were just looking for works of art to enjoy and live with."

If any single artist predominates here, it is sculptor and assemblagist Edward Kienholz, who at the time the Factors discovered him was based in Los Angeles. One of his pieces guards the door of the house, and his *The Medicine Show*, a construction from the late 1950s, dominates the view from the entrance of the airy, high-ceilinged living room. On the same wall the Factors have hung a surging abstraction by northern California painter Jay De Feo. Like the Kienholz piece, De Feo's *The Veronica* is a play on those somber colors that appeared in so much California art before the so-called finish fetish of







Monte Factor says that logic is only one approach, "but artists tend to be more adventurous." OPPOSITE: Alluding to Mr. Factor's point, Richard Haden's *Untitled Unique Sculpture*, 1982, in the Living Room, is carved entirely of mahogany. ABOVE LEFT: *Sinking George*, 1962, is by Phillip Hefferton. ABOVE RIGHT: Process was important to Richard Jackson's 1969 painting. Daubing a canvas (center) with paint, he reversed it on a larger canvas and swung it to create the circular design.

the 1960s arrived, with its smooth and shiny industrial surfaces.

A creator of vacuum-formed plastic sculptures, Craig Kauffman was one of Los Angeles's leading proponents of the finish fetish style. Before acquiring a major piece by this artist, the Factors waited until he had abandoned impersonality for the rich textures and eccentric patterns of his more recent work. Their preference is always for objects that show the imprint of the maker's hand.

Speaking of Deborah Butterfield's recumbent life-size horse, a metal sculpture in a corner of the living room, Betty Factor says, "I like the way it works both as a sculpture and as a drawing"—a reference to the steel frame that shows through the horse's coat of aluminum.

The Factors have an easy command of the formal and historical issues surrounding the work in their collection, but their emphasis is always on more personal concerns. "Artists teach you that not all thinking is linear," says Monte Factor. "A logical approach provides one kind of outlook, but artists tend to be more adventurous. That is what has kept us involved over the years."

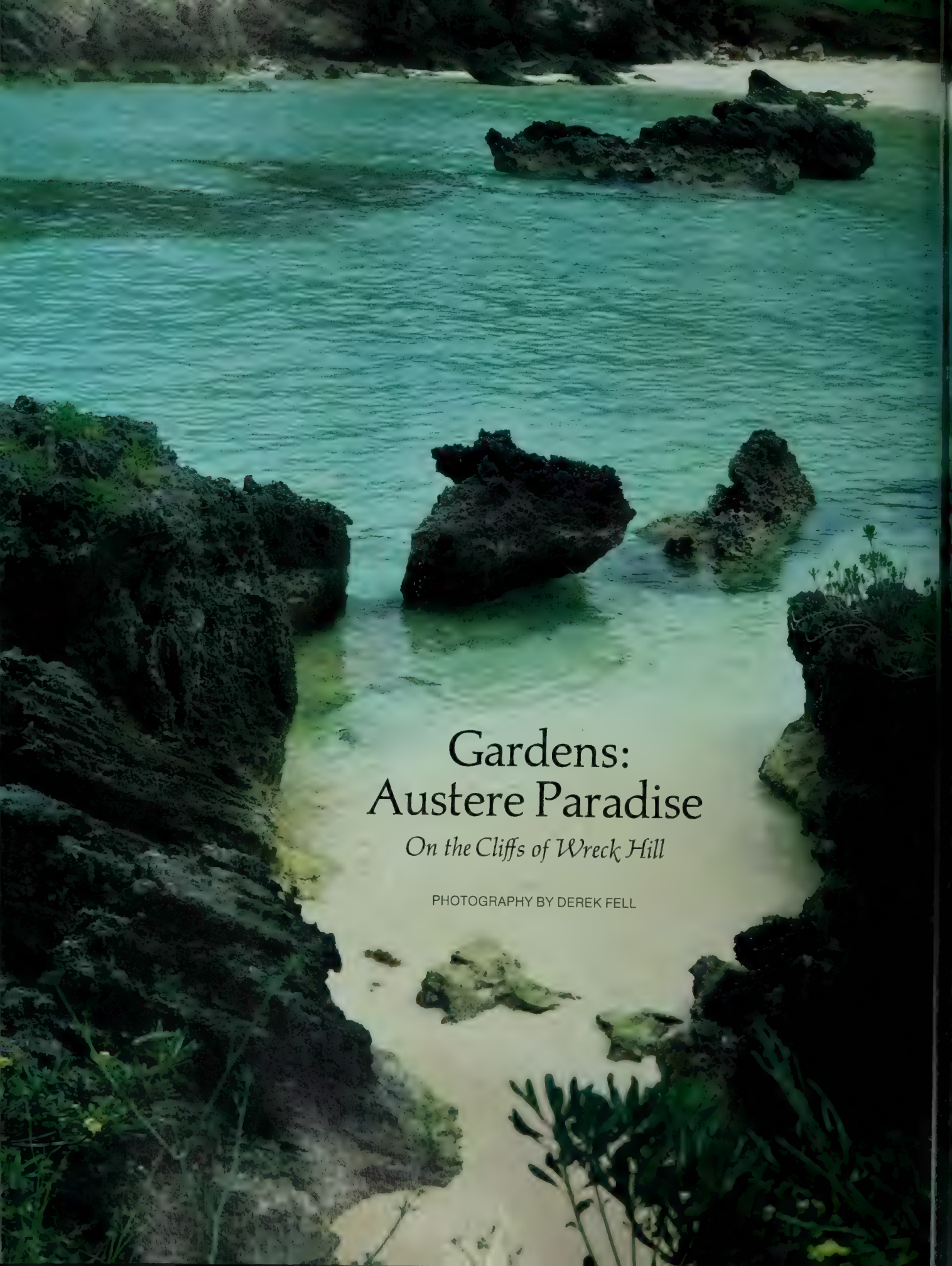
From Hassel Smith's distinctively West Coast version of Abstract Expressionism, it was, for the Factors, an easy step to the ceramic sculpture of Peter Voulkos. There are several of his works in the living room, where their rough, almost monumental, presences provide vigorous accents to the calm proportions of John Byers's Spanish-colonial design.

Throughout the house are juxtaposed works by southern California–based artists George Herms, Llyn Foulkes, Emerson Woelffer, Charles Christopher Hill, Billy Al Bengston and Ed Ruscha. The serenity of a 1969 Robert Irwin disc follows the shock of a Kienholz assemblage, and sculpture by younger artists stands side by side with the work of newly discovered ceramicists. The guiding logic is intuitive, very much in the spirit of the artists represented. Walls, even in the guest house, are full, but comfortably so, with shelves and window sills occupied by ceramics or sculpture. There is abundant imagery, but no crowding.

"We're not involved in the gallery scene, and really never were," says Monte Factor. "We simply feel lucky to have the opportunity to meet artists, to expand. Art opened windows for us. And it still does. Even though we don't think we're keeping up with things, we find new young artists and get interested and involved with their work spontaneously."

Nor have the Factors closed themselves off from the past. Their response to contemporary ceramics led them to pre-Columbian pottery, several fine examples of which stand in their living room near fired-clay pieces by Peter Voulkos. And the expressive vigorousness of Voulkos, Kienholz and others alerted them to the power of African sculpture. For Betty and Monte Factor, collecting art is an ever-evolving expression of their own passionate and authentically individual sensibilities. □

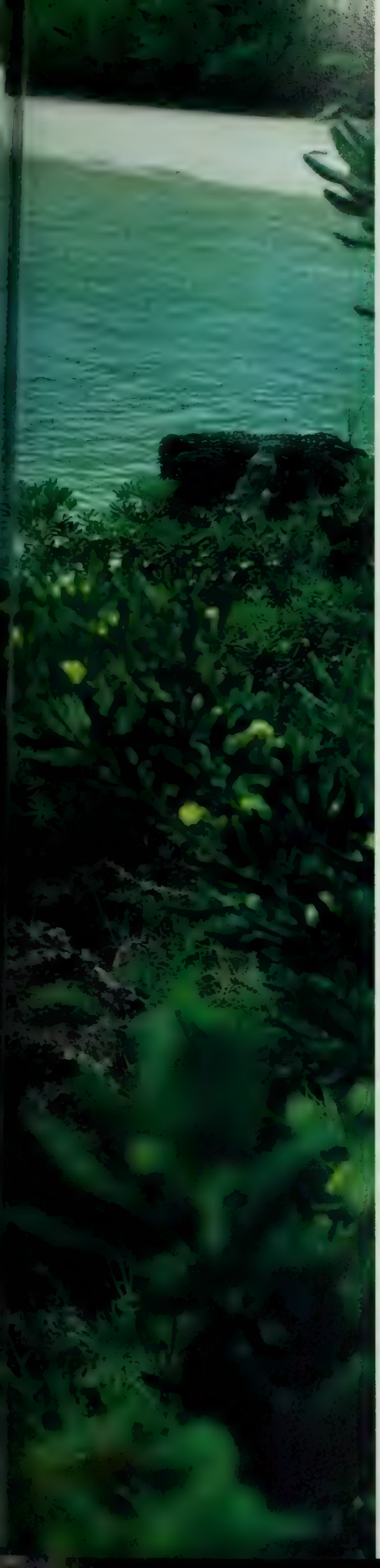
—Carter Ratcliff



Gardens: Austere Paradise

On the Cliffs of Wreck Hill

PHOTOGRAPHY BY DEREK FELL

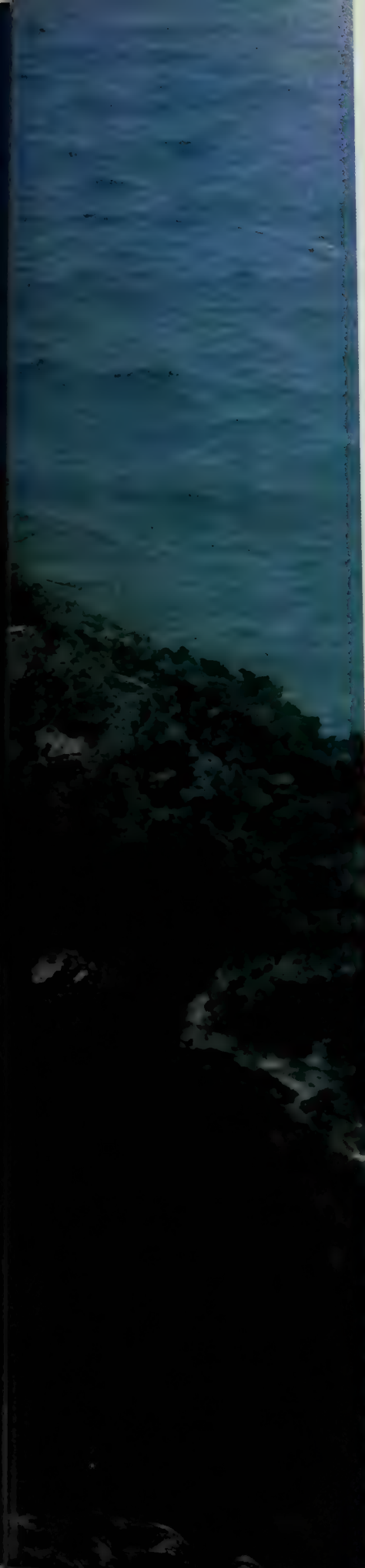




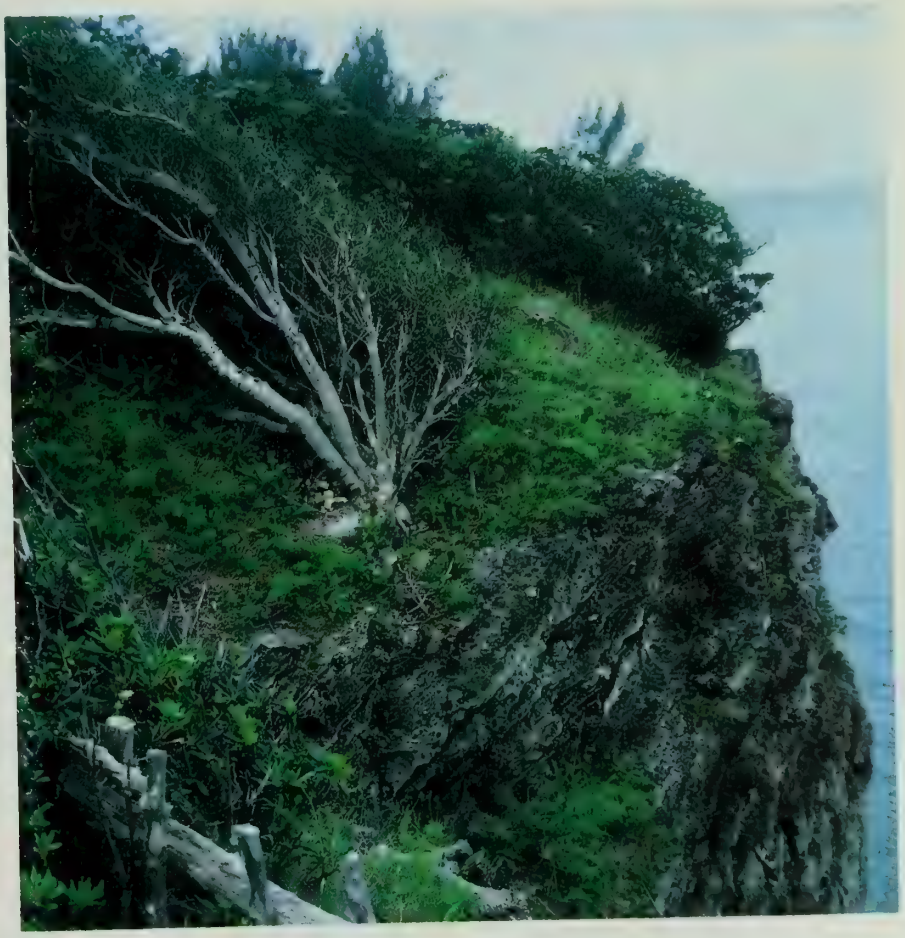


"It's a good place to read a screenplay," says film producer Robert C. Stigwood of his Bermuda home and garden, on Wreck Hill. In this secluded island setting, he has created a 19-acre landscape of microenvironments, embraced by rocky inlets and sandy beaches. LEFT: Fragrant pittosporum grows to the edges of the rocks in an inlet where Mr. Stigwood enjoys snorkeling among coral gardens populated by colorful reef fish. TOP: The weathered roots of a cedar tree form a natural sculpture among the rocks overlooking the beach. ABOVE: At the base of a cliff below Wreck Hill is a watery nook in many shades of blue.









LEFT: The Cliff Walk winds around the exposed cliff faces at Wreck Hill, encountering on its way the many garden areas Mr. Stigwood has established. TOP: A weathered stone seat provides a quiet spot for enjoying a limitless view. ABOVE: The jagged eolianite rock of the cliff face tells an age-old geological tale: Composed of basically shelly dune sand, it was hardened by intermittent wetting and drying.

NATURE PAINTS AN IMAGE wild and tame at Wreck Hill, the first landfall seen by ships approaching Bermuda from the west. The rocky cliffs, pitted by wind and weather, were sand dunes eons ago. Three hundred years ago they were the domain of "wreckers," who scaled their heights to survey the sea for prizes, then lured vessels onto the offshore reefs and plundered the wrecks in longboats launched from the beaches.

Today the look of wildness clings, but on part of Wreck Hill it is tempered by gardens—by windbreaks of trees, and the colors and scents of flowers. These civilizing touches bear the mark of Australian-born film producer Robert C. Stigwood, who, in acquiring the historic site, became not only a conservationist, but an instant hero. The property, a nineteen-acre peninsula and a Georgian-style residence, was slated for development when he learned of an effort to save it and came to the rescue.

"The grounds had been badly neglected and the house was derelict," he recalls. "I hired some good local craftsmen to make improvements that would blend in with the unspoiled terrain and the existing architecture." His efforts soon bore fruit, and although his film projects keep him traveling, and he alternates between several residences—a penthouse apartment in Manhattan, a sheep ranch in New South Wales, and a yacht currently moored in Athens—it is Wreck Hill he considers home. "I like everything about it—the privacy, the natural beauty, the wild cliff walks, the sheltered beaches," he remarks.

Persistent winds from the Atlantic, salt spray and limestone soil make gardening on Wreck Hill difficult, but Mr. Stigwood is undaunted by obstacles. He quickly set about creating garden areas—some reclaimed from the rampant vegetation indigenous to Bermuda, and others created anew, from designs he roughed out and had his gardeners carry through. An Elizabethan herb garden, for instance, was his design; the herbs were planted in collaboration with his cook. At the site of an old limekiln, he devised a grotto, draping the walls with honeysuckle and nasturtiums, and converting the cavelike interior into a wine cellar. A ramshackle boathouse was transformed into a guesthouse festooned with flowering vines, and tennis courts were added, to do double duty as catchments for water to irrigate the grounds.

Because of the fierce gales that frequently sweep Bermuda, trees used as windbreaks have also claimed Mr. Stigwood's attention. In the 1940s a devastating scale disease killed off vast numbers of Bermuda cedar, virtually denuding the island and exposing many delicate plants to the harsh winds. Pinelike Casuarina trees were introduced to replace the dying cedars, but their invasive roots and excessive shedding made them less than ideal. When Mr. Stigwood noticed some of the cedars struggling to stage a comeback on Wreck Hill, he had some of the Casuarinas felled, in an effort to reestablish the cedars as the preferred windbreak. To this end, too, he planted masses of pittosporum and tamarix.





OPPOSITE: Despite such natural obstacles as ocean winds, salt spray and limestone soil, the vegetable garden, which is edged with a blossoming oleander hedge, offers a bountiful harvest. TOP: At the entrance to the wine cellar, which was converted from a limekiln, is a small grotto planted with honeysuckle, nasturtiums, dusty miller and impatiens. ABOVE: A border ablaze with snapdragons colors a swath of lawn.

The best way to explore the garden is to follow a footpath known as the Cliff Walk. Its course leads to wonderful surprises: through meadows bejeweled with flowers; to a crescent of sandy beach where Robert Stigwood likes to snorkel; to the crest of a hill bristling with the remains of an old stone fort that once served as part of Bermuda's sea defences. Along the way are a mangrove swamp, stands of palms, thickets of snowberry and sea grape, and an abundant vegetable garden.

At strategic points cedar posts have been used as railings and fences. Worn by the wind and bleached by salt spray, they look like driftwood. Sheltered clearings and scenic overlooks facing the sea have seats fashioned of rock, old and weatherworn. In a small sunken garden, bleached whale bones have been put to unusual use, as edging for a lawn.

Many of the creatures inhabiting the garden are not tame pets. Nesting on a cliff is a colony of longtails, Bermuda's national bird; and on a lawn at the base of Wreck Hill is a breeding colony of Bermuda's giant land crabs, ghostly white nocturnal crustaceans whose burrows can be ten feet deep and as large as foxholes.

Adventure was the rule at Wreck Hill in the pirate days, and treasure the goal. Treasures are still to be found, as Robert Stigwood would enthusiastically confirm, but in a more peaceable way. They may now be discovered in the many microenvironments, in the colors of sky and sea, and in the unfolding beauty of a garden coming to fruition.□

—Derek Fell



Amenities amid Informality

Fresh Milieu for a Family in Westchester County

INTERIOR DESIGN BY KEITH IRVINE AND THOMAS FLEMING
PHOTOGRAPHY BY BILLY CUNNINGHAM



ABOVE: Incorporating the familiar in a new setting is a hallmark of a Keith Irvine and Thomas Fleming design. In a Westchester home, the residents' collection of artworks, objects and furniture has been subtly deployed for maximum enjoyment and comfort. OPPOSITE: The Sun Room, its light, airy qualities due in large part to a series of graceful French doors and fanlights, gives onto a view of the terrace and gardens. The lively mix of furniture includes an English-style corner chair and an antique Hepplewhite armchair in the French style, drawn up to the more informal love seats. The center love seat is slipcovered in Cowtan & Tout cotton taffeta. FOLLOWING PAGES: The designers have emphasized the architectural details of the Living Room by repeating the fanlight motif above the entrances to the sun room. Mirrors, rather than the usual clear glass, create a sense of expanded space. White textured fabric is from Brunschwig & Fils. Pale blue linen from Lee Jofa covers one of the sofas.

IT IS A HOUSE THAT MONET would have loved, with a long lawn sloping to far trees he would have painted. Every room offers to bring the outside in, and gazes on a different grove or expanse. In secretive shade along the aged stone wall guiding the lawn away from the house, stone benches sit, their backs carved with weathered angels. Beyond them is a wishing well, mottled like the huge, tan Roman urns framing the wide view of the lawn. A tennis court rimmed with flowers basks in the sun.

In this 1920s Mediterranean-style house in New York State, a couple and their four children live among the art and antiques of four continents. Athletic and adventurous people, with wide-ranging tastes—he is a former South African magazine publisher—they turned to designers Keith Irvine and Thomas Fleming to incorporate their enthusiasm and their possessions in a new setting.

Tall French doors look out across the terrace to the lawns, but it was in the graceful arch of the fanlights above the doors that Mr. Irvine and Mr. Fleming found the motif they would explore throughout the house. Originally, the only fanlights were











those looking out to the grounds.

"When I walked in," Mr. Fleming recalls, "I thought, 'Why not duplicate the fanlights?' The shapes were already marked out above the doors in the dining room and living room. So we built fanlight frames, and put mirrors in them. Now, because your eye has caught the real ones, you're fooled into thinking these are windows, too. There is a sense of light and air. Of possibility."

In the dining room, the designers punched through the outer wall to install actual fanlight windows, extending the motif from the living room and the sun room.

This apparent easiness of style is a trademark of the designers. "You follow the theme of a house, you let it do what it wants to do," Keith Irvine points out. "We are decorators, not dictators; the setting is the first dictator, the architecture is the second."

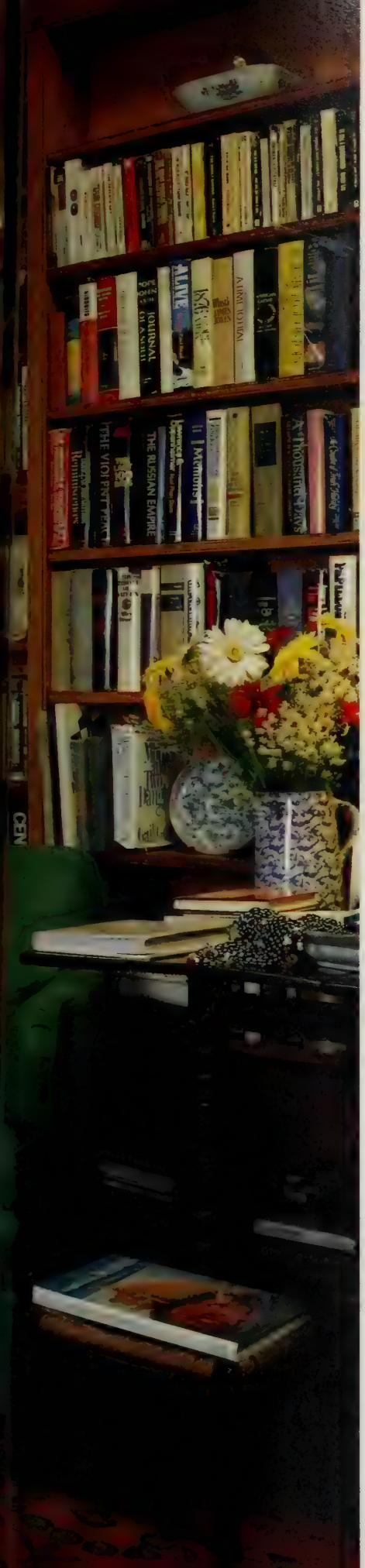
In its original state, the house could have been hard, cold, overpowering. "A very elderly lady lived here before we did," the husband says, "and the whole place was hung with brooding tapestries and velvet drapery."

Says Mr. Fleming: "As this is a family house, though the children are away at college, we wanted to make it soft. You go into a house like this expecting a dark interior. Instead, here you have pastels. And the art and antiques warm up the interiors."

Almost all the furnishings—particularly the English and American art and antiques—were already owned by the couple, for whom Keith Irvine and Thomas Fleming have designed two homes in the past. The designers, as well as the owners, wanted to integrate the furnishings with the life of the house. They scrupulously shunned the use of pairs, to

An English chandelier, silvered to reflect more light, and the French Renaissance–style carved stone chimneypiece are in agreeable contrast to the dark stippled walls of the Dining Room. Table settings gleam against the polished woods of the late-18th-century table and Chippendale-style chairs. The American genre painting is by Eastman Johnson.


19th-Century
America





LEFT: The paneled Library epitomizes the designers' approach. "The entire design was literally transplanted from the owners' previous home," explains Thomas Fleming. Most of the original furnishings were simply rearranged to fit the smaller dimensions of this room. Linens on the sofa and club chair are from Lee Jofa. A 19th-century Ushak rug covers the floor. ABOVE: Bordered wallpaper outlines the eccentric corners and angles of a Bedroom. Wallpaper, and chintz for the headboard and dust ruffle, from Brunschwig & Fils. Carpet from Stark.

the point of placing matching chairs in separate rooms. The eye now bounces from chair to painting, from side table to porcelain bowl, a pleasant game of hide-and-seek that masks the energy of the design and avoids highlighting any one piece.

"We just don't believe in playing things up," says Thomas Fleming. "And we don't believe that everything has to be new. You move stuff around, you make things work. You use things that have the look of wear, not of the showroom."

Because these interiors are so strongly influenced by a sense of the outdoors, the mood of the house changes through the seasons. In the winter the living room furniture is slipcovered in dark tartans, for instance. And as it turns out, those far trees seen from the windows become part of a cross-country ski path. "Just down the slope is a golf course," says one of the owners. "Since no one golfs on snow, we go skiing with friends across the fairways."

She and her husband open the house to a flood of guests from the country of his birth. The fluidity of the design has allowed him to subtly blend his African enthusiasms into the rooms. His tatami-lined study is filled with African masks, paintings and sculpture. In the hall, a pair of cheetahs cast in bronze are poised to race across a plain of marble.

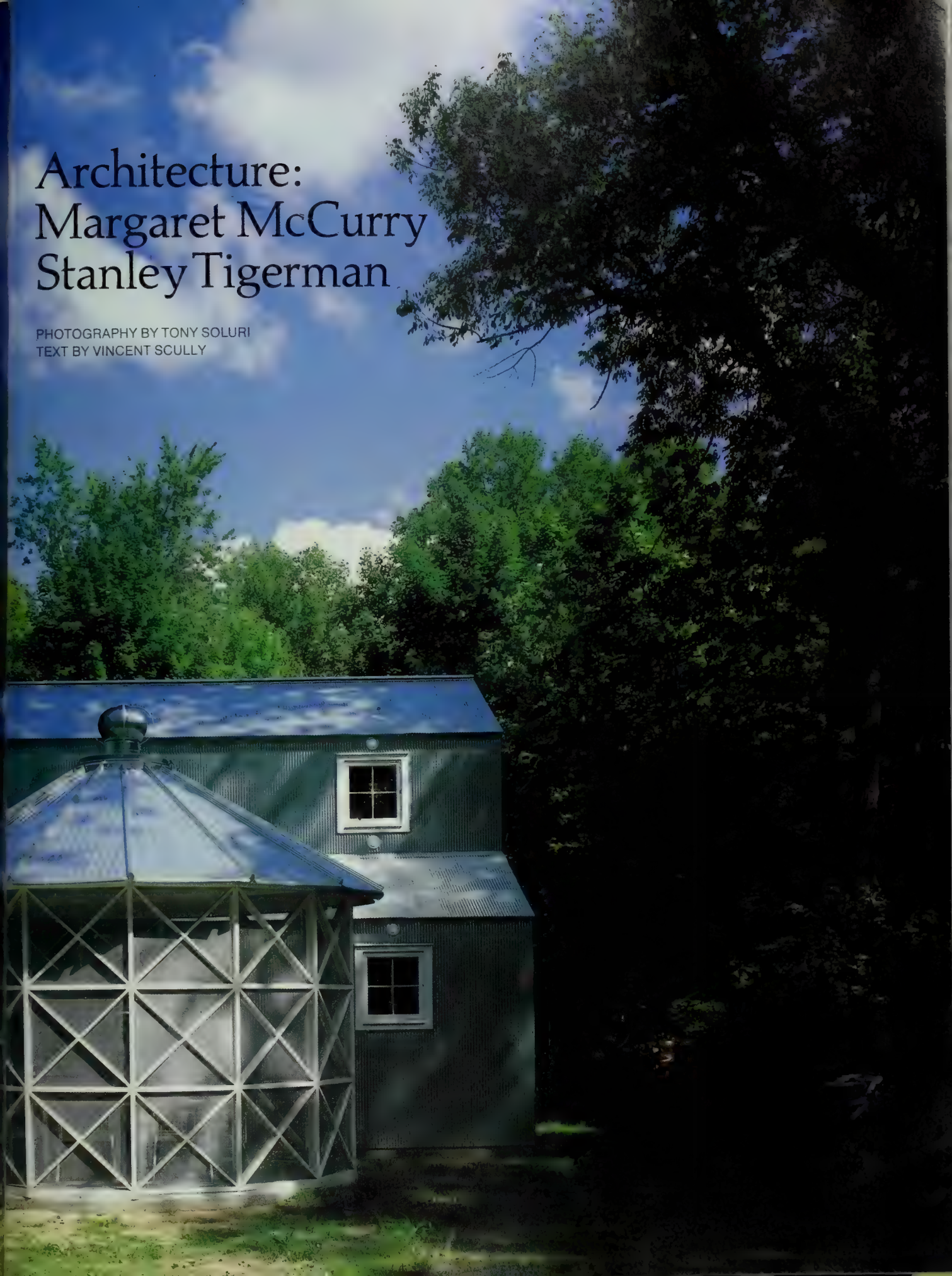
A sports enthusiast—he keeps a one-man submarine named *Zulu* in Florida—he finds that the house expands to any need, any whim. When he was lonely building his ultralight aircraft in the basement, he brought it upstairs to finish it. "One wing stuck into the dining room, so I had to move the table!" Clearly, the owners and their designers have given this house a welcoming intimacy that embraces all their interests. □

Anthony Weller



Architecture: Margaret McCurry Stanley Tigerman

PHOTOGRAPHY BY TONY SOLURI
TEXT BY VINCENT SCULLY



THIS IS A LOVABLE HOUSE. It was designed by Margaret McCurry and her husband, Stanley Tigerman, for themselves, and it has to be seen in its context. Here the major contextual fact is Chicago, even though the house stands far from the city on a flat, boggy lot, just back from Lake Michigan's shore. If you come to visit it from somewhere else in the United States, probably the first thing you will see will be the waters of Lake Michigan flattening out under the plane, and then, on the far shore, rising out of the mist, the towers of Chicago. Right among them, on Michigan Avenue, is where Tigerman Fugman McCurry have their offices, and the Tigermans themselves live just a few blocks away, in the Lake Shore Drive apartments of Mies van der Rohe.

Mies is the primary fact of the architectural culture of Chicago. He is not dead at all. He is what almost nobody is lucky enough to have anymore: a durable ancestor figure, the undefeated father of the tribe. This came to be so not only because of Mies's profoundly solid, unflappable character as a man, but also because he invented a language for the tribe to speak. He was, in fact, the only great figure of the modern movement to do so successfully. That language of plan, structure, and detail, of classical volumes and proportions, of articulated columns, mullions, and spandrels—that language of architectural nouns, verbs, adjectives, sentences, and paragraphs—was a severely reductive one in comparison with the full classical language that it, for a time, replaced, and from which it essentially derived. But it was true language, not inchoate sound. With it people could begin to communicate with each other and to write good architectural prose, sometimes even poetry. The most majestic of Chicago's buildings, perhaps the grandest of



Architects and husband and wife, Stanley Tigerman and Margaret McCurry joined talents in creating their country house in Michigan. PRECEDING PAGES: Influenced by the American Rural vernacular style, the exterior—of galvanized steel—evokes the feeling of a farm complex. ABOVE: The architects' interest in folk art shows clearly in the Living Room, the main space of the house. A copper weather vane surmounts the mantel, by a primitive Nova Scotia artist. The latticelike frames of the seating group were designed by the architects. Fabric from China Seas. OPPOSITE: All the other rooms open to this main two-story space, which the couple think of as a "piazza." French doors flank a Richard Haas lithograph. Tabletop is by sculptor Antoni Miralda.



all modern buildings, Jacques Brownson's Civic Center (now the Daley Center) was splendidly written in it.

But, like all languages, Mies's eventually began to harden up and dry out, especially in the hands of those who tried to use it without understanding it, but most of all because it was indeed overly reductive in the end. How could it have been otherwise, in view of the fact that it was the creation of only a single man? Because of this, in 1976, the Chicago Seven arose. These architects should be named again: Tom Beeby, Larry Booth, Stuart Cohen, Jim Freed, Jim Nagle, Stanley Tigerman, Ben Weese. They wanted a new language, or Mies's language enriched, expanded and renewed. So they set up a joint exhibition that took Chicago (it is the only phrase) by storm, and Margaret McCurry's and Stanley Tigerman's little house on Lake Michigan is an example of the continuing vitality and humanity of their movement. It is a simple box, clad in thin, galvanized, corrugated steel, one of the commonest of all industrial materials. Its attached screened porch/gazebo is capped by the prefabricated conical roof of a silo, in the same material. It is a cottage and a barn. Its plan is basilican without an altar. It is one central hall pierced by eight French doors and lighted from above by a traditional device, called a *monitor*, in a barn, a *clerestory*, in a basilica, which in this case has square, cross-mullioned windows in it. On the ground floor, two bedrooms, a kitchen and a bath open off the central space. Two loft bedrooms are reached only by symmetrically placed ladders looking a bit like Mayan temple stairs. These are appropriately hieratic in the symmetrical space, but perhaps a bit too designed for the house, which otherwise is everything solid that Mies wanted: one pure type, a classic type, really, but at the same time strictly symbolic of contemporary industrial process.

That effect, of the house as a slice of industrial building, is paradoxically enhanced by the lattice over plywood in which the end walls are sheathed.



ABOVE AND OPPOSITE: Sleeping lofts punctuate each end of the living room. The loft gateways and the pristine quality of the white-painted Sheetrock suggest a Colonial American meeting hall or a New England church. The architects thereby conjure up a double metaphor: an American Rural and ecclesiastical vernacular. An Amish quilt, a windmill and a decoy add to the Colonial American ambience.



This device makes the box look cut off at the ends, as if it were part of a much longer warehouse structure. The intersection of the lattice with the corrugated steel at the corners produces a common detail of great clarity and elegance that Mies would surely have loved. Then the scale and the skeletal articulation of the lattice are picked up by the diagonal skeleton of the screened porch/gazebo. This, too, contrasts with the sheathed planes of the other walls, but is united with them by its own standing-seam galvanized roof.

It is true that the lattice as collage recalls the work of Michael Graves, but the general feeling of the whole is

continued on page 194





ILLUSTRATION BY STANLEY TIGERMAN



TOP: The screened porch/gazebo is crowned by a conical silo roof of standing-seam galvanized steel, relating the house to the utilitarian, industrial thrust of modern architecture. ABOVE: The site plan illustrates that the building is only part of the project. In the tradition of Lutyens and Wright, the land is as important as the house. RIGHT: The west elevation, sheathed in lattice over plywood, reemphasizes the double metaphor—it can be seen as a barn with a silo or as a basilica with a baptistry—while appearing industrial.



Antiques: Along the Legendary Silk Road

Carpets of East Turkistan



THE ANCIENT SILK ROAD was not always kind to travelers in search of the Great Wall and the riches of China. Caravans faced hostile nomads, sheer mountain slopes, and unforgiving deserts. Imagine then, the delight inspired by the fabled oases of Kashgar, Yarkand and Khotan. Skirting the arid wastes of the Tarim Basin like a thread of emeralds, these garden cities must have seemed like paradise. Marco Polo could only gasp, calling them lands of "greatest plenty."

Abundance there was. Stands of willows and poplars sheltered fields, and crenellated walls guarded markets offering pistachios, pomegranates, jades and silks. Magnificent rugs and carpets, celebrated throughout the East, were prominent in the carved and fretted stalls of merchants. Often incorrectly described today as Samarkand carpets, these rugs were produced in the workshops of the master weavers and dyers throughout East Turkistan for over fifteen hundred years.

Reflecting the cultural bounty of a great crossroads, the carpets of the Tarim Basin display an eloquence nourished by centuries of trade, invasion and religious interchange. Buddhism and Islam have left their marks, as have Turk, Mongol and Manchu conquests. The motifs of Gandharan-Buddhist art thus mix with designs of Chinese or Timurid origin to form a rich stylistic vocabulary. The characteristic coffered-Gül pattern is thought to stem from an early Chinese textile motif, while the common triple medallion design may derive from the lotus pedestals traditionally used to support statues of



LEFT: *Khotan Carpet*, East Turkistan, first half of the 19th century. Wool; 3'0" x 8'10". The vase and pomegranate motif, one of the oldest field designs, is a symbol of fertility. Eberhart Herrmann, Munich.
ABOVE AND OPPOSITE: *Khotan Carpet*, East Turkistan, mid-19th century. Wool and cotton; 5'6" x 10'3". Here, a wide border is composed of stylized cloud configurations. Sotheby's, New York.





Buddhist deities. The finest carpets of East Turkistan were made from silk, or from lustrous Turfan wool brought to market from the mountains south of Khotan by the tribesmen of the Kirghiz. According to tradition, carpets made for special occasions or for presentation as tribute were woven from this wool, gathered not by shearing, but by laboriously combing out the woolen down. Carpets were dyed with madder, indigo and saffron in accordance with zealously guarded formulas passed down by generations of master dyers. Hues derived from the mallow, the wild thorn and the shell of the cochineal completed this palette, renowned for its vibrancy. Indeed, one early Chinese work describes carpets "so highly colored . . . that the eye is dazzled by their brightness."

Carpets were the principal means of furnishing and decoration in the mud and tile dwellings of the Tarim oases. Houses were centered on atriums or halls ringed by raised platforms on which occupants ate, slept and entertained. In winter, satin bolsters and gold brocaded pillows and covers were used with carpets on these platforms, to provide color, warmth and comfort. In summer, rugs were spread on mud-brick islands in gardens filled with irises and fruit trees. Guests would recline while enjoying ewers of wine and bowls of dried sultanas. Gilded screens, incised pillars and garden pavilions distinguished the more elaborate residences of local khans, but carpets were used in much the same way. They were often more ornate, however. Rug expert Hans Bidder notes that the workshops of Khotan were renowned for floral carpets embroidered in gold or silver. Inspired by the Timurid courts in Herat and Samarkand, these were sought after throughout Asia and are thought to have reached even the imperial palace in Peking.

During the final decades of the last century the weaving traditions of Kashgar, Yarkand and Khotan began a slow decline. The silk road, which

Woven of silk or lustrous Turfan wool, carpets were dyed to age-old formulas with madder, saffron and indigo.



OPPOSITE: *Yarkand Carpet*, East Turkistan, beginning of the 19th century. Wool; 3'9" x 8'1". Exhibiting a variety of colors is a coffered-Gül pattern, a repetition of framed rosettes. Victor Frances Gallery, London. LEFT AND ABOVE: *Khotan Carpet*, East Turkistan, end of the 18th, beginning of the 19th century. Wool; 6'2" x 10'10". A center medallion is surrounded by four sections of similar elements. Eskenazi Srl., Milan.





Khotan Carpet, East Turkistan, circa 1800. Wool; 3'9" x 7'2". This carpet has a center field of uncoffered rosettes set in diagonal rows according to color. Vojtech Blau Inc., New York.

had for so long enriched the carpets of the region, now brought harsh aniline dyes and modern motifs. The magenta teapot and flowerpot designs of this sad period can never compete with the subtle stylization and the warm hues of traditional weavings. The rich inheritance of years past is thus all the more precious. □

—John A. Cuadrado

ABOVE AND OPPOSITE: *Khotan Carpet*, East Turkistan, early-19th century. Wool; 5'10" x 11'8". The three medallions are believed to derive from the lotus thrones in Buddhist imagery. Galerie Sailer, Salzburg.



OFF A WELL-TRAVELED thoroughfare in the center of Seattle, rustic wooden gates swing open to reveal acres of broad lawns and well-kept gardens amid tall evergreen trees. Within the compound, on the shores of Lake Washington, is the home of James and Lucy Goldman.

"When my wife and I bought the house, it reminded me of the country homes of England that we had just seen on a trip to Great Britain. I had fallen in love with those lovely country gardens, and this place had much the same appeal—beautifully kept grounds surrounding a charming house," Mr. Goldman recalls.

Architecturally, the Seattle house would be more compatible in a New England village. But the years of care given the gardens on land that once constituted a larger estate have produced a rural richness and a traditional maturity not unlike that found in the English shires.

The Goldmans wanted to strike a balance between the country appeal of their gardens and a more sophisticated look for the interiors, appropriate to the city location. The first thing they did was call interior designer Jean Jongeward. Best known for her work with Northwest architects, on projects with a strong contemporary focus, Mrs. Jongeward is particularly adept at handling a palette of subtle, muted colors and integrating them into dramatic spaces.

"I'll never forget sitting in that empty house for the first time," she





Northwest Bounty

Seattle Setting Inspired by an English Tradition

INTERIOR DESIGN BY JEAN JONGEWARD, ASID
PHOTOGRAPHY BY DICK BUSHER



Captivated by English country houses and gardens, Mr. and Mrs. James Goldman sought a similar expression for their Seattle home. With designer Jean Jongeward, they settled on a traditional approach, using English antiques and decorative motifs. OPPOSITE: The house, situated on grounds that were once part of a larger estate, has a well-balanced façade, incorporating Georgian Neo-Classical elements. ABOVE: An antique English needlepoint rug, circa 1840, defines the central seating area in the Living Room. Near the window, a low upholstered screen sets off Adam-style painted chairs and a Regency center table. By contrast, the slipper chair and tub chair have been upholstered in a style that was popular in 19th-century France; cotton prints for these chairs and the screen are from Brunschwig & Fils. Velvet for the sofa in the foreground is from Jack Lenor Larsen.



says. "We were awash in that cliché 'Northwest green': wall to wall, floor to ceiling, in every room.

"The Goldmans broached the subject of a contemporary theme, but I knew it just wouldn't work for this house. The ceilings are rather low, and the spaces are clearly defined. Off the formal entrance hall is a beautifully proportioned dining room—my own favorite room in the house—an ample living room, and beyond, the master bedroom, each looking out to those ever-present gardens. My visions of the house summoned up traditional interiors."

However, the designer and the residents were determined to avoid a staid and stuffy approach to the design. "I didn't know the first thing about antiques. But I knew that I didn't want the house to be boring," Mr. Goldman confides. "It had always seemed to me that so many traditional interiors simply look like pages from a design textbook. They're like stage sets without the actors."

"It helped that I knew the owners as well as I did," Mrs. Jongeward adds. "They travel constantly, and they are beautifully responsive to new ideas, to new challenges. I sensed that this might be the time to introduce a new dimension to their interests. I trusted my instincts."

Mr. Goldman, as the owner of a design showroom in Seattle, works with architects and interior designers as a matter of course, so his concern



OPPOSITE: Inspired by A. de Clermont's singerie at Wilton House in Wiltshire, the residents commissioned a Rococo-style ceiling mural for the Dining Room. The pale tint and painted border of the glazed canvas wallcovering complement the mural. The China Trade painting is of the hongs at Shanghai. Flatware is by Christofle. ABOVE: Slightly attenuated columns support a trellis covering the brick terrace adjacent to the living room and rose garden. Antique wrought-iron garden furniture provides traditional seating for the area.

with his own home was as academic as it was aesthetic. When the decision was made to use antiques, he went into the search with great fervor and with high standards.

"Jean took us on fact-finding trips to London, New York and Charleston," James Goldman recalls. "After scouting in antiques shops and galleries, I then headed for the library. There I read and researched several periods. I was particularly enamored of the English Regency style. I found that the Neo-Classical shapes and ornamentation really intrigued me."

"After scouting in antiques shops and galleries, I headed for the library."

Mrs. Jongeward adds, "In one of our first conversations, Jim had stated flatly that he wanted 'lots of yellow.' I was quite comfortable with his preference for Regency, because I knew that we could coordinate many of the details into a yellow color scheme. We settled on a warm, almost hot tone for the living room, and a much cooler, pale one for the dining room."

Assembling the antique furnishings became as complex as putting together an abstract jigsaw puzzle. "It became a delightful adventure for all of us. We had no master plan for the furniture, so with each new acquisition there evolved a new series of options that required additional research," the designer says. "But then, research is a constant in my work. Between my travels and my library, there is a continual evolution."

Because the Goldmans and Jean Jongeward wanted only the best authenticated pieces that could be found, the long and often frustrating search was conducted by correspondence from Seattle. Intuition and timing combined effectively, to ensure a fruitful hunt, one that is ongoing today, despite the apparent completion of the interiors. "The Goldmans' commitment to the house seems to have no end," Mrs. Jongeward observes. "They have expanded into antique china and silver. And the gardens now enter much more prominently into the life of the house, as we had always intended."

The scene of garden parties and fund-raising events, the gardens are lush and lovely, especially when the prized roses are in bloom. The continuing success of the residents' gardening labors can be seen in the four seasons of fresh-cut flower arrangements that abound in every room. There is everything but a partridge in a pear tree. But if James and Lucy Goldman's burgeoning enthusiasm for the English tradition continues to grow, there may well be just such a detail in the near future.□

—Harry Martin



Deep hues in the Master Suite recall the Northwest's verdant landscape. A cotton print from China Seas, used extensively, expresses the theme and gives the rooms a continuity of pattern. OPPOSITE: A black-lacquered Chinese Export vanity mirror, circa 1810, rests on a marble-topped table in the Dressing Room. The 19th-century papier-mâché chair is inlaid with mother-of-pearl. ABOVE: Velvet wallcovering reinforces the cozy atmosphere in the Bedroom, which is dominated by a draped Federal-style four-poster bed.





Historic Houses: In the Shadow of Dracula

The Dark Trail Leading to Bran Castle

PHOTOGRAPHY BY BILLY CUNNINGHAM

IN ROMANIA, where Gypsies still roam the countryside and folk traditions date back a thousand years, it is said that Dracula's castle is made of smoke. Though horror literature's most famous house may never have existed, Bram Stoker, author of *Dracula*, conjured it up so vividly that for myriad readers it persists as the dark spectre he described: "A vast ruined castle, from whose tall black windows came no ray of light, and whose broken battlements showed a jagged line against the moonlit sky."

Stoker, an Irishman, never visited the country where he set his classic thriller. But, researching it in the Reading Room of the British Museum in the 1890s, he was captivated by descriptions of the mysterious landscape inhabited by vagabond tribes and peasants of Turkish, Roman, Saxon and Hungarian stock. "I read that every known superstition in the world is gathered into the horseshoe of the Carpathians, as if it were the centre of some sort of imaginative whirlpool," he wrote.

Into this evocative setting he thrust his vampire villain, whom he based loosely upon Vlad Dracula, a notorious Walachian prince who lived from 1431 to 1476. His name alone would have captured Stoker's imagination, for Dracula means "Devil's son," but he was still better known as Vlad Tepes, or "Vlad the Impaler," a reference to his vicious but favorite means of doing away with his enemies.

Although in some folk tales Vlad Dracula is depicted as a brave soldier and a just sovereign, in others he is described as a bloodthirsty tyrant, who slaughtered not only his enemies, but his subjects, as well.

Tales of his alleged atrocities were legion, and his reputation for evil unsurpassed. More than four hundred years later, when vampire novels were titillating Victorian readers, Stoker utilized the history of Vlad Dracula to lend a nightmarish fillip to his spine-tingling thriller. F. W. Murnau's silent film classic *Nosferatu*, 1922, Bela Lugosi's popular interpretation almost a decade later, and a host of other dramatizations have done little to dispel the horror that came to be associated—deservedly or not—with the name of Dracula.

Though historians debate the point, Bran Castle, perched on a precipice in the Carpathian Mountains, has achieved the dubious distinction of being known as the home of Vlad Dracula. Other castles where he lived have succumbed to time, but Bran survives, one of the best-preserved examples of Medieval architecture in Romania. And, while there are no facts to prove it, there is reason enough to associate Vlad Dracula, at least peripherally, with the castle.

Built by the king of Hungary in 1377, it served as the principal mountain fortress guarding the main trade routes between the kingdoms of Transylvania and Walachia. In 1395 it was given to Prince Mircea, Vlad Dracula's grandfather. The arch villain's trail must have led him within the environs of the castle frequently, if not in his youth, then in his maturity, to visit his chief benefactor, János Hunyadi, a subsequent owner of the castle. For a time Vlad Dracula was in charge of guarding the southern flank of Transylvania, and few places offered a better defensive vantage point than the lofty battlements of the principal fortress in the area.

Like his grandfather, Vlad Dracula prospered under the protection of the Hungarian king and enjoyed three separate reigns as prince of Walachia. However, in 1462 his relationship with the king suffered a setback when the monarch intercepted monies sent by Pope Pius II to Vlad Dracula to bolster his battle with the Turks. Withdrawing his support, the king had Vlad Dracula arrested near Bran Pass, a few miles from the castle, and conjecture has it that for a time he was detained, perhaps even imprisoned, at Bran Castle.

Approached from Bran Pass, the castle indeed resembles the "wild and uncanny" place depicted by Bram Stoker. Its stern façade bespeaks the feudal days of the Middle Ages. Inside there are vaulted ceilings, arched doorways, endless labyrinthine corridors, a secret passageway, and even

Mystery and surmise enshroud Romania's Bran Castle, where legend has it Vlad Dracula lived in the 15th century. His reputation for evil inspired Bram Stoker's famous vampire story, *Dracula*.





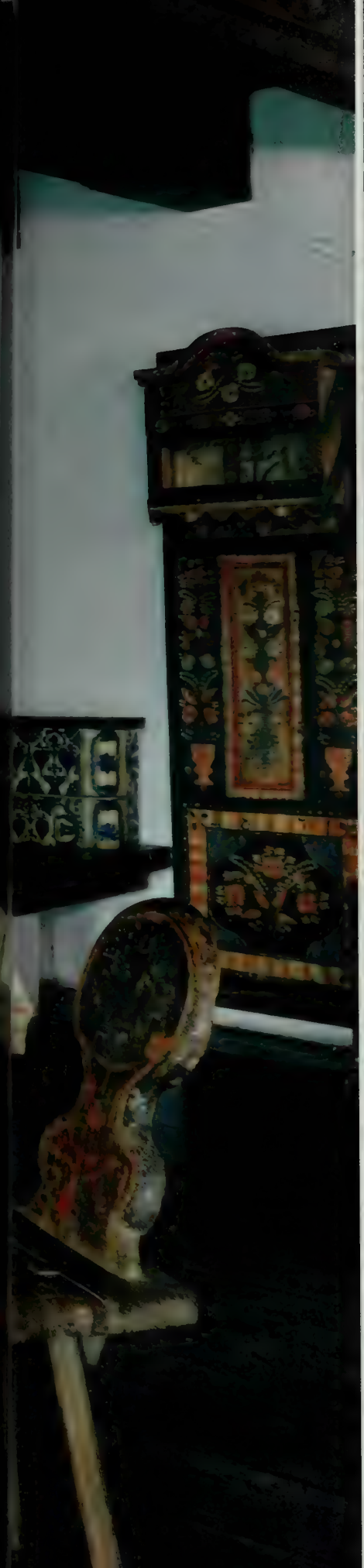
OPPOSITE: Though the austere façade recalls the Middle Ages, the castle has undergone substantial changes over the centuries. The present entrance was added in 1622. At left are additions made during the early 20th century, when Bran was a favorite summer home of Romania's Queen Marie. ABOVE: An ornate door knocker greets visitors intrepid enough to enter what some believe was a vampire's inner sanctum.



Above: When the Hungarian king who had been his protector no longer looked on Vlad Dracula with favor, he had him arrested near Bran Pass and, according to legend, imprisoned within the stony confines of the dungeon at Bran Castle. Later, until the 18th century, thieves, unruly soldiers and captured Turks occupied the cold, dark cell. A late-Gothic sandstone portal embellishes the entrance to the Guards' Room.


MATER NOBIS SANCTA DEI GENITRIX







LEFT: The passionate and tempestuous Queen Marie brought an unconventional flavor to Bran Castle, as in the décor of an informal Dining Room, with a ceramic-tiled stove and 18th- and 19th-century Transylvania peasant furniture. ABOVE: A massive Italian Baroque bed dominates a Bedroom. FOLLOWING PAGE: In Medieval times, rocks or boiling water were hurled down from the heights of the East Tower to repel attackers. Vlad Dracula may have waged battle from this vantage point while in charge of defending the region

the dungeon where Vlad Dracula is believed to have been imprisoned.

In the seventeenth century a series of architectural changes were made, and again in the 1920s and 1930s, when Bran was a favorite summer residence of Queen Marie of Romania, a granddaughter of Queen Victoria. Her state-arranged marriage to the Romanian prince, later King Ferdinand, was not a happy one. She loathed her husband and kept her distance by staying at Bran, where she rode horses and wrote poetry and novels. She also worked closely with her court architect, Carl Liman, and the changes they made to the exterior of the castle, as well as the furnishings that remain from her day, reflect her love of local traditions and a mix of Italian and German Baroque styles.

The queen apparently was not disturbed by the ghost of Dracula—she regarded the home as exclusively her own. Yet today the myth of the vampire villain clings to the mirrorless castle, a proof, perhaps, that folklore and fiction are sometimes more persuasive than reality itself. □

—Thomas O'Neil



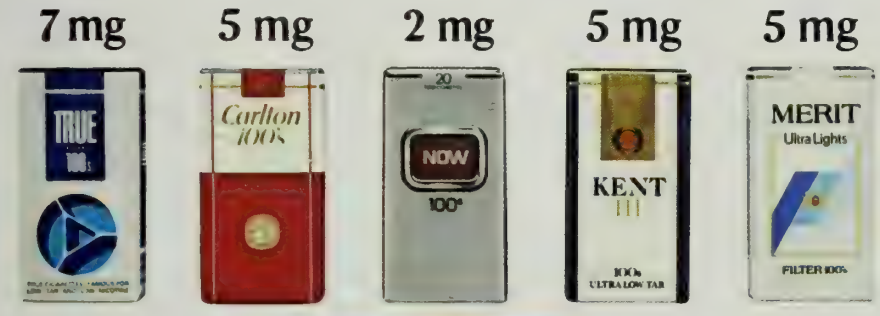
...ies of Vlad Dracula's alleged
atro...ies were legion, and his reputation
...vil was unsurpassed.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

SOFT PACK 100s FILTER, MENTHOL: 2 mg. "tar", 0.2 mg. nicotine av. per cigarette, FTC Report MAR. '83.

Competitive tar levels reflect either the Mar '83 FTC Report or FTC method

NOW. THE LOWEST OF ALL BRANDS.





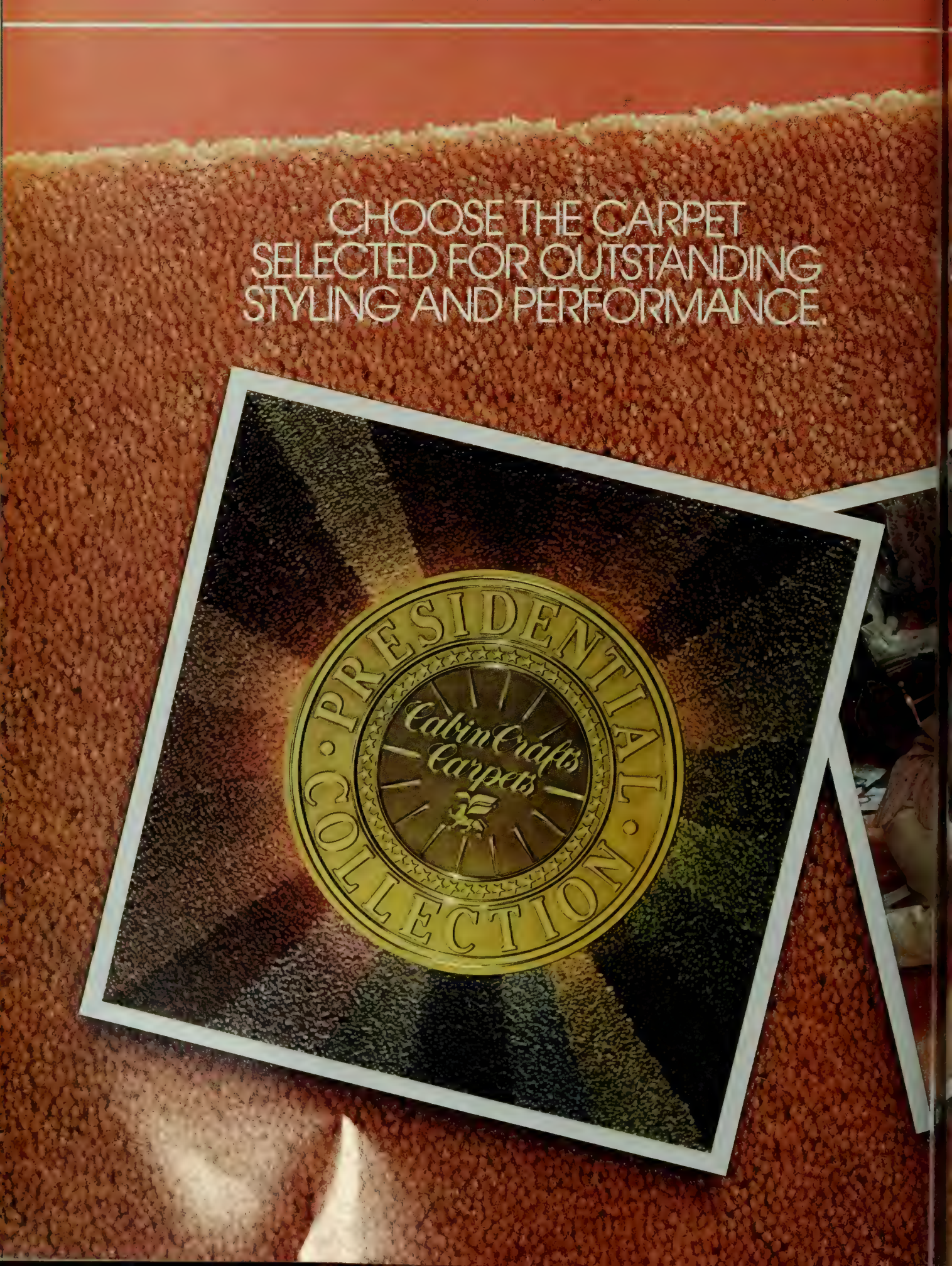
Clearly the lowest.

NOW

THE LOWEST

© 1984 R.J. Reynolds Tobacco Co.

CHOOSE THE CARPET SELECTED FOR OUTSTANDING STYLING AND PERFORMANCE.



AND SEE WHY CE THINGS HAPPEN ON CABIN CRAFTS.



When you choose a carpet from our Presidential Collection, you'll get the luxurious quality you expect from Cabin Crafts® at an unexpected value. We've carefully selected this group from among our finest carpets. Each style combines the design and color you want with the beauty and durability you demand. And you'll also find the Presidential Collection gives you a 5-year warranty. For those special times you spend at home, nothing is quite as comfortable as Cabin Crafts. Choose from this outstanding selection of premium carpets at your Cabin Crafts dealer now. And you'll enjoy one of the nicest things you can do for your home.

PRESIDENTIAL COLLECTION

Cabin Crafts Carpets

ANSO IV

©1984 Mohawk Industries, Inc. Cabin Crafts and Anso IV are registered trademarks of Anso Nylon Bright Limited Partnership.

Hélène Rochas
continued from page 132

call out as night descends on the city's fading murmur.

The dominant note of the décor, sounded in the entrance hall, carries throughout the house, full of overtones echoing her quest for quality, for the classic tempered by the unexpected—as in the contrast between a nineteenth-century Neo-Classically inspired bench and the floral needlepoint carpet beside it. Then, very subtly, this note is modulated in the direction of the early-twentieth



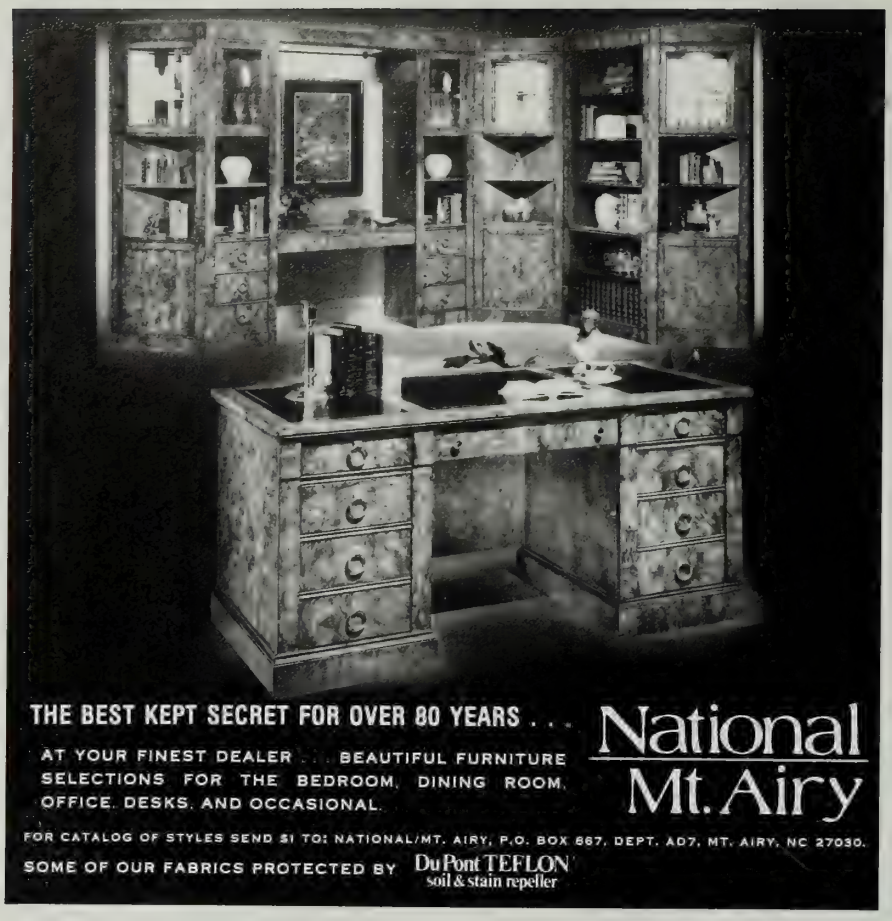
Hélène Rochas's house is located in one of the more aristocratic Paris neighborhoods, where owls still hoot in the private gardens at night.

century in the grand salon, bathed in oblique shafts of light from the garden beyond the French doors.

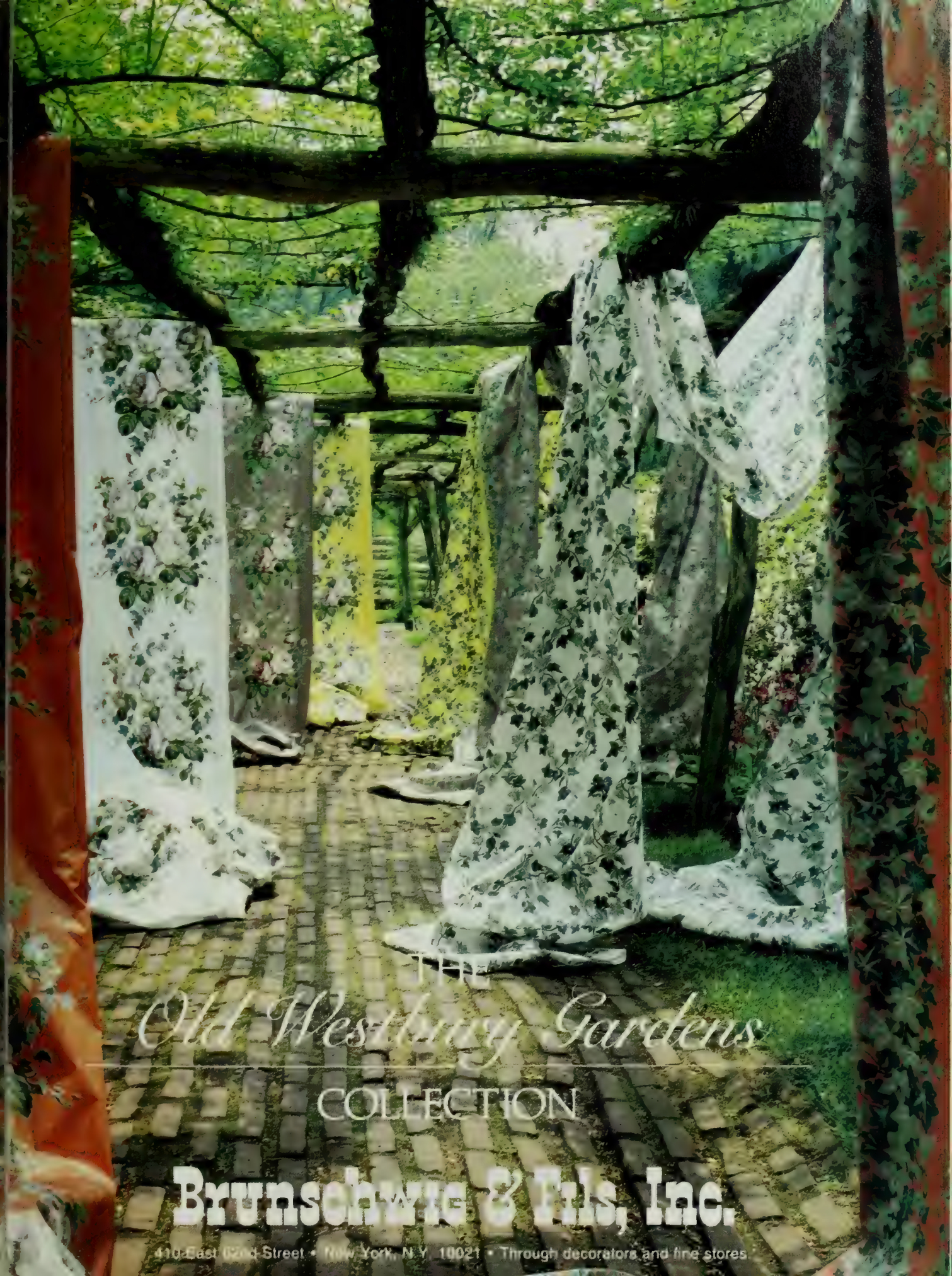
Continuously, ineluctably, Mme Rochas's house has evolved into what it is today: a collection of successive, but never abandoned, enthusiasms. Thus it was that Hélène Rochas modified her youthful infatuation with the decadent charm of the Second Empire, turning from red damask to the stricter aesthetic of the modern movement: in the grand salon, a Kandinsky painting, in more muted hues, sets the current tone.

"My husband Marcel's friendship with the great interior designer Georges Geoffroy," she recalls, "led us very early to the Empire period at its strongest and starkest. Those were the days when we bought the pair of Empire gueridons that belonged to the Murat family. But it's only very

continued on page 190






THE
Old Westbury Gardens
COLLECTION
Brunschwig & Fils, Inc.
410 East 62nd Street • New York, N.Y. 10021 • Through decorators and fine stores



Hélène Rochas
continued from page 188

recently that I came across the ebony commode by Jacot. I like the idea that it once belonged to the count de Girardin, who was tutored by Jean Jacques Rousseau."

In the ravishing main dining room, one of the house's most successful interiors, dinners are held for an assortment of distinguished personalities, including a number of foreign artists—a rarity in Paris society. Mme Rochas prefers small gatherings: her perfectionism isn't really

Hélène Rochas's house is a collection of successive, but never abandoned, enthusiasms.

suited to "big" evenings, so she draws up a limited, subtly composed guest list, and substitutes sophisticated, ever-renewed table settings for more obvious grandeurs.

Before dinner, guests gather in the music room, in which portraits of Hélène Rochas by Andy Warhol and Fabio Rieti add their luminous presence, providing a double glimpse into the radiant, yet secret, personality of the hostess.

Mme Rochas's boudoir, where she comes to relax, is a room full of remembrances of things past: photographs of balls, of old friends, of this year's vacation, while her adjoining bedroom recalls a room in a late-nineteenth-century château. Here her sensibility is particularly tangible. There's little point in wondering precisely why so many miniature silver slippers ring the tabletop next to her bed. One thing is certain: Were the fairy godmother who watches over Hélène Rochas's enchanted life to advise this modern-day Cinderella to drop one of those slippers on the staircase of some contemporary palace, there would always be a prince to restore it to her. □

—Charlotte Aillaud

©Roche-Bobois, U.S.A. 1984



Like fine French wine...
A Roche-Bobois leather sofa gets better with age, offering both immediate enjoyment and long-term pleasure.
"Blazer." Our bewitchingly white sofa fashioned from leather so silky and supple it flows like fabric.
For our complete catalog, please send a $6 check or money order to: Roche Bobois (Dept. B-1) 200 Madison Ave., N.Y.C. 10016

ROCHE-BOBOIS®

Probably the most exclusive collection in leather.

PARIS

LONDON • BRUSSELS • GENEVA • MADRID • HAMBURG

Store locations throughout the U.S. and Canada

New York • Atlanta • Beverly Hills • Birmingham, Mich. • Boston • Calgary • Chicago • Dallas • Denver • Houston • La Jolla • Miami • Minneapolis • Montreal • Palm Beach • Paramus • Philadelphia • Phoenix • Quebec • Roslyn Heights • San Francisco • Scarsdale • Scottsdale • Seattle • Toronto • Vancouver BC • Washington DC • Westport • Winnetka • Winnipeg...

We asked these three experts to put a price on this edition of Dickens' DAVID COPPERFIELD. $12.50





"The raised spine is a giveaway. That's quality binding. **$30.**"

KEN McCORMICK,
Sr. Consulting Editor,
Doubleday.



"The illustrations are superb. Excellent typography. **$35.**"

CLIVE BARNES,
Cultural critic, New York Post.



"The paper is fine mill. The end pages an unusual design. A first-class job. **$35.**"

PHILIP LYMAN,
Gotham Book Mart.

WRONG. WRONG. WRONG.
The price, of course, is only $12.50 for *David Copperfield* and every other volume of the new Collector's Library of the World's Great Books.

Again and again, Franklin Library, the world's leading publisher of fine books, has seen its remarkable new Collector's Library confound the experts.

How can these authorities be so right in their praise and so wrong in the price?

Let's take a close look and see why.

Each of the fifty volumes is individually designed; each cover is a work of art, each binding distinct in size, grain, color.

(The effect in your room is uncar... Each volume different but harmonious... luxurious library that is a tribute to yo... taste.)

Each spine is hubbed in the great... dition of book binding.

Each endsheet (inside covers) is... original design.

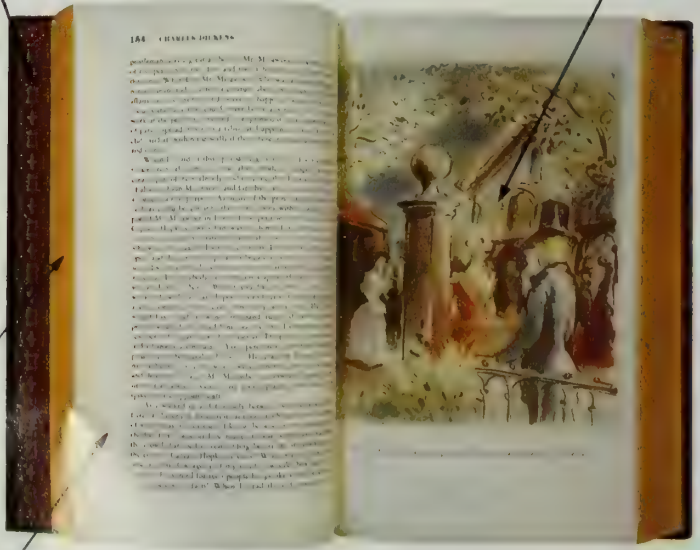
The page edges are gilded; the paper, itself, is crisp, opaque, speciall... milled and acid free to last for genera... tions.

Many artists were commissioned... the project. And the illustrations are m... nificent. (The color paintings by Thon... Rowlandson in TOM JONES make us ... gle with pleasure.)

Distinctive endpapers, specially designed for the collection, and varied among the volumes.

Superb illustrations, many specially commissioned, including a number in full color.

Each binding is individua... designed: the copper cov... dies are hand finished.





Hubbing—a valued characteristic of the traditional bookbinder's art.

...dges gil... with a tarnish-free finish fo... ...ith protection and beauty.

Specially milled, acid-free paper that will endure for generations.

low did we do it?

e typography is classic, the print- t rate, the contents immortal and ss.

t the price for each volume is only less, as you know, than ordinary er books.

s a publishing conundrum with a albeit spectacular answer.

n Library has made a publishing rough of which it is very proud.

ere is the genius of mankind.

ernal classics, from Homer's EY to Melville's MOBY DICK. ne chilling tales of Edgar Allan ne romance of Emily Bronte's ERING HEIGHTS. The earthy of CANTERBURY TALES by Chaucer. The transcendent dramas of Shakespeare (illustrated by Henry Fuseli), Ibsen, Chekhov. Great English and American poetry.

Fifty volumes in all. A library of genius that belongs in every home.

Here is adventure for the mind, for yourself and for your children. Inspiration and pleasure more abiding than television, more memorable than movies. At a price that makes it almost mandatory. (And *that* is Franklin Library's intention.)

Subscribe without risk.

As a subscriber, you build your collection one book each month, and payment is on the same convenient basis. The subscription price is a remarkable $12.50 per volume.

A *guaranteed* price, if your subscription is mailed by May 31, 1984. You need send no payment now.

You may cancel your subscription at any time, upon 30 days written notice, and return any book for any reason, within 30 days.

The Collector's Library of the world's great books.
A revolution in publishing.

© 1984 FM



McCurry/Tigerman
continued from page 162

much closer to that evoked by the buildings and drawings of Aldo Rossi, whom Tigerman and McCurry deeply admire. Indeed, the language of Rossi intersects that of Mies in this house, especially as it brings its vernacular component along with it. The gable ends and the small, square windows with the cross-axes in them are all elements of that vernacular, even folk, architecture from which Rossi draws much of his strength. He has also shown us how to clarify its traditional forms, as Tigerman and McCurry do here, through an archetypal order, at once classical and deeply primitive. When all that is combined, as it is here, with a direct, again even primitive, structure, which is, however, based on common industrial materials and forms, the result is an architecture of deceptive simplicity and enormous associational depths. It suggests a long ancestry in human building, of permanent meaning, resonant and enduring.

It is a cottage and a barn. Its plan is basilican without an altar.

That resonance is extremely important to our experience of any work of art, as the Chicago Seven and so many other young architects have come to understand during the past fifteen years. We experience all architecture, all works of visual art, through a complicated combination of physical and associational factors. We feel it in accordance with the weights and thrusts of our own bodies and in relation to every idea we have ever had, indeed to everything we have ever known. The classical aestheticians personified that process as Mnemosyne, "Memory," and made her the mother of the Muses.

Here, again, in these terms of memory and association, this little



McCurry/Tigerman

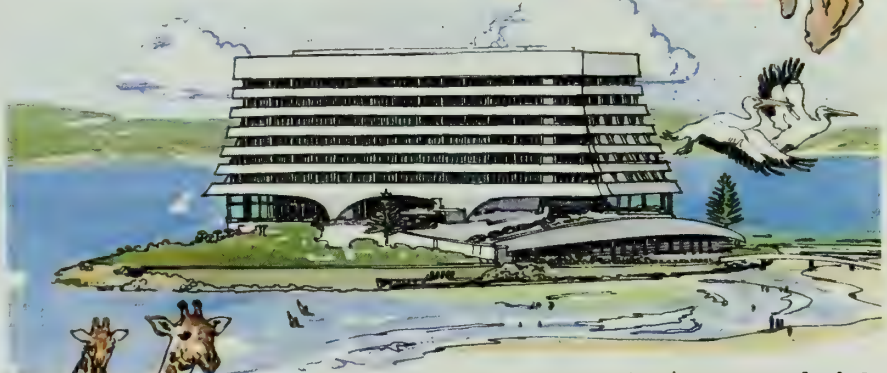
house is extraordinarily rich. Its funny, flat, swampy lot plays a part in this; it is such a common, brushy place, just out of sight of the arctic, windy lake. The house gives the impression of having simply been plopped down on it, though the Tigermans intend to connect it some day, by a semicircular arbor, to the minimal stream that runs along one side. Around it stand the funny ad hoc cottages of the Middle West, neither generously Colonial nor Shingle Style, as on the East Coast, nor laid-back Stick Style, as along the Pacific, nor even Prairie School, as a few are elsewhere along the lake, but tight little boxes under the wind, among which McCurry and Tigerman's design fits right in, with its overt references to restricted budgets, tight boxes, small scale, casual siting, and common materials. Still, it clearly has its ironies too, and can hardly be regarded as unconscious of the comments it is making. It also suggests yet another contextual dimension, because it is, after all, a barn and a silo, and it carries the imagination on over the flat, thinly wooded lakeside land, with its Iron Age clearings, to the grand fields opening inland, beyond which the wheat-bearing prairies roll westward under the light.

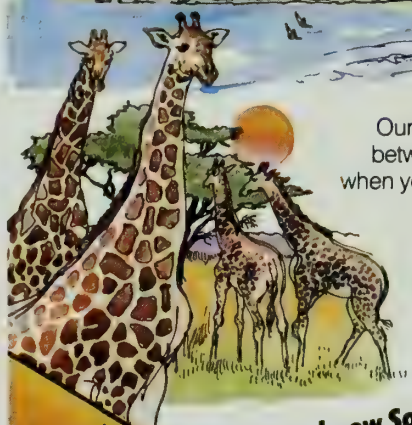
It is cottage and farm. It is a type, but a modern one, founded in ambiguities, suggesting as many meanings as the stored minds of its builders contain. It is at once supremely physical and profoundly dematerialized. The long galvanized nails are driven right through the corrugated siding; the blows of the hammer are apparent on their broad heads. Inside, the walls are white-painted Sheetrock with sand-colored wooden details just a little bigger in scale, and more plastic, than those of the Shakers. It is a luminous, static space, spare and bright like nineteenth-century American landscape painting, the crosses of the mullions floating high up, caught in their squares of light far apart on the clerestory walls.□

Our pride is riding on every flight.



We create a once-in-a-lifetime experience, five times a week.
We have more flights to South Africa than all other airlines, combined. But flying more isn't our goal; we want to fly better, to make it the best flying experience you've ever had. And we fly to a land of beautiful contrasts: breathtaking natural beauty, sophisticated night life, gourmet restaurants, bustling cities and a land where your dollar goes a lot further.





South Africa for $999 round trip!
Our Super Springbok Fare is available year-round between New York or Houston and Johannesburg when you also purchase a minimum $30 per day tour package for 13 to 30 days.
For just an additional $100, you get two extra stops anywhere SAA flies in South Africa or Southwest Africa/Namibia.

We know South Africa best.



AD44

Please call your Travel Agent, or fill out this coupon for more information on South African Tour and Travel.
SAA Tours Department, 605 Fifth Avenue, New York, N.Y. 10017

Name _____

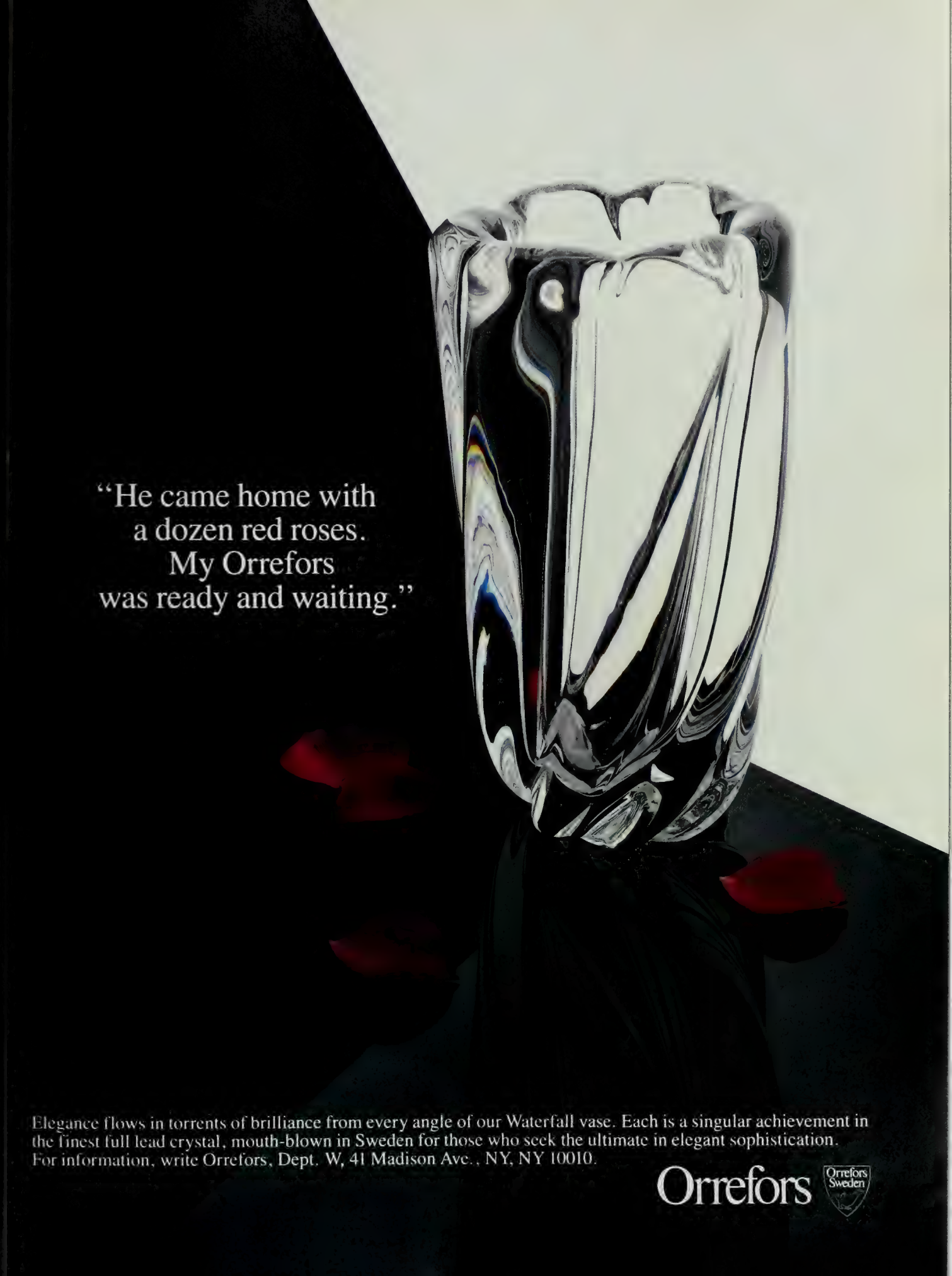
Address _____

City _____ State _____ Zip _____

District Sales Offices in New York, Houston, Chicago, Los Angeles, San Francisco, and Toronto, Canada.

1934-1964


WILLIAMS ANTIQUES, INC.
4010 Peachtree Road • Atlanta, GA 30319 • (404) 233-4072 • (800) 241-1918
Conference Tables...our specialty.
Williams Antiques prides itself on producing
the very finest conference and dining tables and
may be ordered in any size, length or shape,
with any number or style of pedestals.
Send $3 for our new color catalog including



Elegance flows in torrents of brilliance from every angle of our Waterfall vase. Each is a singular achievement in the finest full lead crystal, mouth-blown in Sweden for those who seek the ultimate in elegant sophistication. For information, write Orrefors, Dept. W, 41 Madison Ave., NY, NY 10010.

Orrefors

Orrefors Sweden


This design
is a Bill Blass
original.

You can tell it's Springmaid with your eyes closed.

When the check is boldly sophisticated and the colors are frankly grey, quietly beige and punctuated in deep plum striping, you're looking at Bill Blass Silk Shantung—another glorious Bill Blass design that reflects the quality of Springmaid.

Springmaid quality begins with the very finest fiber—a blend of 65% Kodel® polyester and 35% fine combed cotton—and continues through flawless weaving on our new computerized looms. Ultimately, our fine fabrics are printed with colorations that are exceptional in clarity and longevity. The result is bedding that keeps its pristine beauty and soft, silky feel washing, after washing, after washing. That's why we say with pride, you can tell it's Springmaid with your eyes closed.

Springmaid®
Quality Living.

Springs

Springs Industries, Inc., Consumer Fashion Division, 104 West 40th Street, New York, NY 10018 KODEL is an Eastman Kodak Company reg. T.M.

Papers Fit for a King

ALWAYS THE LOVER of princely magnificence, Thomas Cardinal Wolsey never traveled without a set of French "gold hanging papers," which were installed wherever he slept. Author William Beckford was similarly dependent: Stirred by the eighteenth-century manufacturer Réveillon's Neo-Classical style, he ordered an inn to paper his room in Réveillon's finest before he arrived. The eighteenth- and nineteenth-century enthusiasm for *papier peint* made it a nearly indispensable item. When Sotheby's sold six rolls of Réveillon's wallpaper for a record FF115,500 ($19,250) in 1982, *papier peint* seemed indispensable in this age, as well.



A rising star within the decorative arts, *papier peint* has only recently been revived at auction. Prices, consequently, are still comparatively low, such as the $785 bid for a trompe l'oeil panel (right) sold at Sotheby's in 1983.

"The 1982 sale in Monte Carlo marked a revival," says Sotheby's wallpaper expert, Thierry Millerand. "*Papier peint* is incredibly fragile, and for a long time nobody wanted to touch it. When Sotheby's was offered the archives of the famous Paris firm Follot, the chance of developing a new market proved irresistible. With no guarantees, we decided to give it a try." Over two years later, the February 7-8, 1982 Monte Carlo sale of nearly three hundred lots of antique French wallpaper has proved an excellent gamble. Since then, prices for certain examples have soared past FF115,500 to a record FF297,000 ($49,500) for a panoramic

BELOW: Nine panels from Zuber's *Les Zônes terrestres*, 1855, evoke the grandeur of the firm's panoramic scenes. A $9,900 bid was due to surface flaws. In perfect condition the series would have fetched considerably more.



continued on page 204

"Self-assured beauty.
It never shouts. It simply
beckons you back for more."



Illustration from Cigahotels archives.

LE GRAND HOTEL
ROME

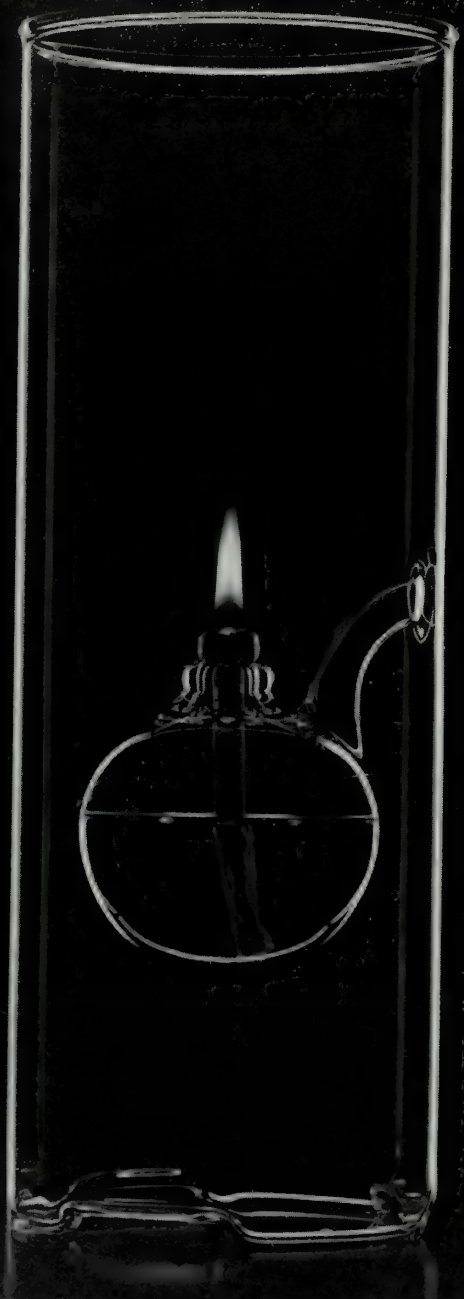
CIGA
HOTELS

Classic tradition. Modern efficiency.

Rome: Le Grand Hotel, Hotel Excelsior—*Venice:* Hotel Gritti Palace, Hotel Danieli, Hotel Europa & Regina, Residence Palazzo Del Giglio—*Venice Lido:* Hotel Excelsior, Hotel Des Bains, Residence Excelsior—*Milan:* Hotel Principe di Savoia, Hotel Palace, Hotel Duca di Milano, Hotel Diana Majestic—*Florence:* Hotel Excelsior—*Naples:* Hotel Excelsior—*Siena:* Park Hotel *Pisa:* Hotel Cavalieri—*Cortina D'Ampezzo:* Hotel Cristallo—*Asolo* (Treviso): Hotel Villa Cipriani—*Trieste:* Hotel Duchi D'Aosta *Stresa* (Lake Maggiore): Hotel Des Iles Borromees—*Genoa:* Hotel Colombia—*Miami:* Grand Bay Hotel.

Contact your Travel Agent or CIGAHOTELS, 745 Fifth Avenue, New York, N.Y. 10151. Tel. 212-935-9540, 1-800-221-2340

The Wolfard Lamp



The gentle glow of this graceful oil lamp radiates hospitality. A patented design in handblown glass by Jon Wolfard, the lamp is often copied, but never equaled in classic beauty. The Wolfard Lamp makes a perfect gift. It is available at finer stores.

WOLFARD GLASSBLOWING CO.

Wolfard Glassblowing Company
260 East Todd Road • Santa Rosa, California 95407

Collect a piece of history:

Presenting the Official Fine Art Poster created and signed by April Greiman and Jayme Odgers in celebration of the 1984 Olympic Games



Greiman/Odgers *24" x 36"*

. . . to reflect the sense of freedom that comes with personal achievement. Order now and save $100! Price increases to $350 effective May 1, 1984.

Call collect 213-930-1853
(credit card orders only please) or clip and mail coupon below. Posters delivered in heavy-duty shipping tube. Please allow 6-8 weeks for shipment. When a quantity is not indicated, an order for one poster will be entered. Multiple items may be shipped separately. Offer good in USA only. Knapp Communications Corporation is the official licensee for the Fine Art Poster Series of the 1984 Olympic Games.

Mail to: Olympic Fine Art Posters, Dept. A744
8460 Higuera Street, Culver City, CA 90230

Name _____

Address _____

City _____

State _____ *Zip* _____

Please send me _____ *(265875) limited edition signed GREIMAN/ODGERS posters at $250 each. Edition is limited to 750, printed on 100% rag stock, offset lithography, hand signed by Greiman/Odgers.*

GRAND TOTAL $ _____ *(including shipping and handling).*

☐ *Check payable to Knapp Communications Corp. (add 6% sales tax if delivered in CA)*
☐ *Visa* ☐ *Mastercard* ☐ *Diner's Club*
☐ *American Express* *Exp. date* _____

Card # _____

Signature _____
(required for charge orders)

CYBIS®

Porcelains that fire the imagination

Love Song. *The delicacy of a rose with forsythia captured forever in the beautiful translucency of true porcelain. Each a unique work of art from the Cybis Courtyard Collection. 6½" tall. Limited 100. $2450.*
To own your first Cybis, is to become a collector for life.



Cybis sculptures, from $60 to $30,000.

Armstrong's

150 East Third Street, Pomona, CA 91766
Call (714) 623-6464
Or call toll free in California (800) 222-2557
Or outside of California (800) 872-2557
Hours 9:00 a.m. to 5:30 p.m. Tues. through Sat.
VISA and MasterCard honored

Papers Fit for a King

continued from page 200

view: *Les Sauvages de l'océan Pacifique*, made in 1804. Designed by Jean-Gabriel Charvet and printed by Dufour, it highlighted Sotheby's second sale of *papier peint*, on February 14, 1983.

The method of wood-block printing on paper existed in Europe as far back as the fifteenth century, though it remained difficult to use printed or painted papers to cover walls because of imperfections in the papers, the impossibility of joining them effectively, and the damp, rough quality of walls at the time. Tapestries were the decorative preference for those who could afford them, leaving the improvement of wallpapers mainly in the hands of the middle class. In the seventeenth century, *papiers de tapisserie* and *papiers bleus d'Angleterre* began to rival the beauty of the hangings. At this point the great paper manufacturers emerged to secure the tastes at court.

An early and highly successful manufacturer was Jean-Baptiste Réveillon. Beginning as a small dealer in imported wallpaper around 1752, he established a factory in the Faubourg Saint-Antoine by 1765. Specializing in the styles that were daily being unearthed in Pompeii and Herculaneum, he created classical patterns in tune with the prevailing decorative mode.

Contemporary collectors paid tribute to this gifted craftsman when a single arabesque wallpaper panel attributed to Réveillon, circa 1785, sold for FF49,950 ($8,350), at Sotheby's February 1982 sale. Even more interest was generated by five Réveillon pattern books, three of which were purchased by the Musée des Arts Décoratifs at prices ranging from FF32,190 ($5,365) to a remarkable FF122,100 ($20,350). "People love to use old pattern books as references," says Mr. Millerand. "These books, however, were very important documents, and I found it no surprise to see them go to the museum."

Ironically, Réveillon's grand achievement in the new field was ended in a single day, when revolutionary mobs put the torch to his mansion on April 27, 1789. His contemporaries, however, carried on into the next century, building on his foundations. In the new age of *papier peint*, vast panoramas became popular.

One of the first firms to exploit the panorama technique was Dufour et Leroy, whose six-part depiction of *Renaud et Armide*, published in 1828, was sold for FF72,000 ($13,320) at Sotheby's in February 1982. On June 14, 1982, an 1814 panorama titled *Les Français en Egypte*, by Jean Zuber, sold for FF165,000 ($27,500), while the impressive four-part *Les Zones terrestres* by Zuber, 1855, brought



SOTHEBY PARKE BERNET MONTE CARLO

ABOVE: The foremost *papier peint* manufacturer of his day, Jean-Baptiste Réveillon was renowned for his fashionable illustrations of Neo-Classical themes. *Décor arabesque*, 1780–85, presents a lyrical expression of this style. It sold at Sotheby's Monte Carlo in 1982 for $3,500. BELOW: Zuber's mythological frieze, circa 1880, imbues Neo-Classicism with a more robust flavor. Over fifty feet long, it is from Juan Portela Antiques in New York City.



BILLY CUNNINGHAM

continued on page 208

THE SECRET OF CHATEAU STE. MICHELLE.

A little-known Washington State wine is surprising the world's most discriminating critics.

Until recently, the name of a country chateau in Woodinville, Washington, was one of America's best kept secrets.

But today, while experts are quick to point out the winery shares the same latitudinal position as the great wine growing regions of Bordeaux and Burgundy, the *real* secret of Chateau Ste. Michelle is the remarkable wine growing region itself.

Washington State's inland valleys are blessed by an ideal combination of climate and soil.

To the west, the Cascade Mountains shelter the valleys from heavy rainfall and cloud cover. And every summer, the long sunny days and cool nights produce grapes with superior sugar-acid balance.

The result is fruit much like that grown in Europe's best years: tarter and crisper than California's, with intense flavor and varietal characteristics. Our Cabernet Sauvignon, for example, has a full body and distinctive woody character accented by aging in small oak barrels. The '78 Cabernet won a gold medal in Milan; the '77 took a gold in Bristol, England.

Send for our free brochure today and discover the secret of Chateau Ste. Michelle. Write "Washington State Wines," Chateau Ste. Michelle, One Stimson Lane, Woodinville, Washington 98072.



Discover the wines of Washington.

FOUNDING SPONSOR
LIBERTY
1886-1986

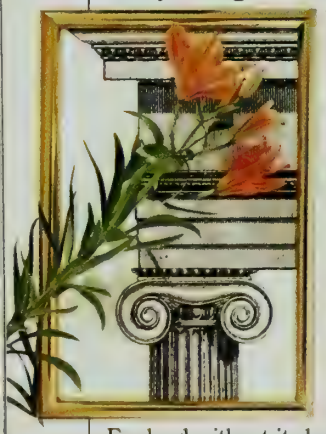
The Chateau Ste. Michelle Winery, Woodinville, Washington

(c) 1984 Chateau Ste. Michelle

The true colors of Ionic, Doric and all their persistent offspring.

Since its first flowering several dozen centuries ago, the Greek style has been making successful comebacks in almost every era from the Romans on. The latest "return performance," after a disappearance of some decades, is going on right now. Hardly a "new" room can be seen without a column or two standing around.

One of the surprising things about the perennial Greek revivals is the chameleon-like adaptability of the style to all sorts of often widely divergent national sensibilities. All those columns and capitals and caryatids, those processions of Greek keys and scrolls, easily become French, English, German, Russian and American details. And, mysteriously, these details are recognized forever after as being distinctively characteristic of each "national" style. You can't envision Napoleon without his Empire trappings; nor England without its brothers Adam; nor ever imagine Scarlett O'Hara without her Tara.



Today's neo-classicism however seems to be an international phenomenon, sprouting and flourishing independently all over the globe. Some say that designers all over the world are simply reacting against the spare and minimal fashion that's been another international phenomenon in recent years. Many of the definitions and uses of classicism currently popular seem to provide just the warmth, wit and links with traditionalism that acute modernism is accused of being short on.

Probably even more of a surprise than the Greek style's ubiquitous adaptability is the lively and exhilarating color palette that characterizes the present revival. Past revivalists, no matter what their national hue, seemed to take their color inspirations from the pallid bones—all those romantic ruins—of the art they sought to revive. They ignored the evidence of the dramatic and exuberant colors that sheathed those classic columns in their prime. When Elsie de Wolfe first saw the Parthenon she is said to have exclaimed, "Why, it's beige! *My* color!" But when Aristotle and friends looked at *their* Parthenon they saw it ablaze with real color—sea-blues and orange-reds, sun-yellows and leaf-greens, all spiked with gold and brass. The Greeks, as writers have been pointing out for centuries (and which may account for the Hellenic hold on healthy imaginations through the ages), were very interested in life and *its* many colors; they had little interest in bones.

In the grand living room of the nineteenth century Tribeca penthouse shown here, designer Jeffrey Weiss has taken his Greek cue from the architectural detailing of the fireplace wall. You can see the Greek style's adaptability in the comfortable mixing of Empire, Biedermeier and over-stuffed modern furnishings. And you can see what can be done with all these neo-classic elements when the palette is true Greek rather than some revivalist's latter-day romantic interpretation. The sunny, rainbow-hued selection of fabrics, papers and carpet would surely have been right up Aristotle's alley. And they certainly fit in with





Schumacher's Illustrated Notes on 20th Century Taste. One of a series.





MIRROR AND CONTEMPORARY FURNISHINGS FROM LCS, NEW YORK

today's more informal traditionalism.

The fabrics used include a lacquer-red cotton sateen print with embroidery motifs, on the daybed. There's a surprising melange of colors, patterns and textures, on the cushions. A slubbed stripe on the settee. Seen in the mirror, a wallpapered wall provides a calming and very modern background (a close-up of the chalk-dabbed paper pattern and the red-navy-yellow Greek key border can be picked out in the swatches shown at the top of the page). The draperies of rosy-sand and sky-blue taffeta make a serene yet also colorful backdrop for the room's many color splashes.

The modern temperament is also reflected in the durability of the azure 100% Dupont Dacron® polyester that covers the tufted chair and on which the sandaled foot is perched in the inset picture on the left-hand page. Its qualities would more than likely also have intrigued the luxury-loving yet logical Greeks.

Since the 1890's when columns and their progeny were in one of their many heydays, F. Schumacher and Company has continued to be a primary mainstay of decorators and designers with a mission to achieve interiors of distinction and harmony, whether classically new or classically traditional. Schumacher's unequalled library of fabrics includes prints and wovens of every conceivable school of design and an exhaustive color palette to please even the most innovative colorist. In addition, Schumacher offers a wide range of unique wall-coverings and a representative hand-picked selection of the fine rugs of the world. Finally, Schumacher's own mill can turn out specially commissioned fabrics to fulfill unique design requirements. (You want Napoleonic bees on purple silk? A reproduction of a rare eighteenth century damask in the original colors? Talk to Schumacher.) Undoubtedly when the next emanation of classicism takes the world by storm a decade or so from now, you'll hear designers and decorators continuing to say, "...surely, Schumacher."

Papers Fit for a King
continued from page 204

FF59,400 ($9,900), owing to flaws in its condition. "Even though wallpaper is among the most ephemeral of all decorative arts, few collectors would consider buying even an important example in unusable condition," says Thierry Millerand.

Thus far, Sotheby's has offered three examples of Jules Desfossé's *papier peint* panel *Les Prodigues*, circa 1855, after a painting by Thomas Couture. Of the three, the first example (faded) sold for FF28,860 ($4,810); the second (torn and faded) went unsold at FF9,000 ($1,500), while the third example, in fine condition, garnered a commendable FF63,800 ($10,600). "It is very important to assay condition when valuing antique wallpaper," Thierry Millerand points out. "Severely damaged pieces simply won't go up in value."

While certain firms specialized in panoramas, others produced an infinite number of *papier peint* designs imitating loosely tied or stretched fabric, boiserie, and even sculptural effects such as figures set in niches. These trompe l'oeil papers were enthusiastically greeted by many, while allowing the wallpaper manufacturers the luxury of using new color and



COOPER-HEWITT MUSEUM/THE SMITHSONIAN INSTITUTION

A fireboard panel, resembling the rustic papers of the firm Arthur et Robert, illustrates late-18th-century fascination with pastoral landscapes. Damage, which undermines value, reflects the extreme fragility of *papier peint*.

textural effects that had been developed since Réveillon's day.

At Sotheby's June 1982 sale, a fine "boiserie" *papier peint* in the most restrained Louis XVI style sold for FF55,000 ($9,150), while thirty-one rolls of 1810-15 Dufour "drapery" paper with floral crowns fetched FF55,500 ($9,250) in February 1982.

Though they are the most affordable of all *papier peint* styles today, frieze borders were highly esteemed in their day, judging by the delicacy of the drawing, the richness and amount of color involved, and the wealth of techniques used. Produced by a number of specialty houses, as well as by the major firms, they exist in greater quantity than the larger *papiers peints*, and often survive unused, in perfect condition. Thus, their relative inexpensiveness sometimes defies belief. For example, at the February 1983 Sotheby's sale, a beautiful roll of Desfossé flocked and colored frieze border depicting musical putti sold for FF9,900 ($1,650), a price that might even invite impulse buying. "I have bought several lots that way," says Thierry Millerand. "I don't know if I will ever use them. But, suddenly, when you see these beautiful *papier peint* examples unrolled for the first time since the day they were printed, they look so exquisite that you cannot resist. The sales we initiated two years ago have had enormous and lasting impact. Many new pieces are coming our way, and though prices have generally stabilized, there is a sound outlook for *papier peint* in the future."□

—*Paul Kunkel*



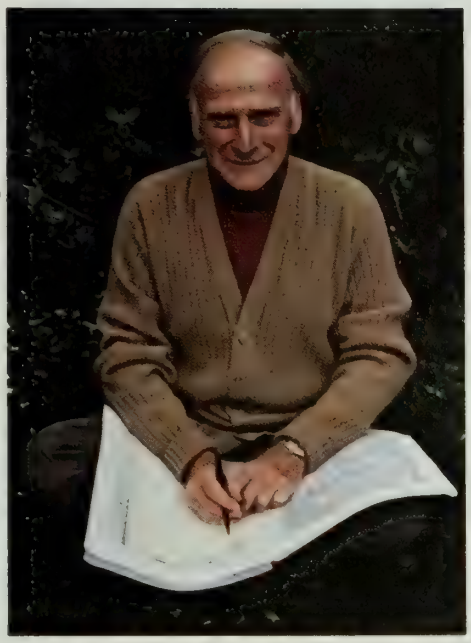
SOTHEBY PARKE BERNET MONTE CARLO



SOTHEBY PARKE BERNET MONTE CARLO

ABOVE: Fashioned after a painting by Thomas Couture, Desfossé's *Les Prodigues*, circa 1855, sold at Sotheby's Monte Carlo in 1982 for $10,600. A faded version of the piece garnered less than half that amount; a third example, torn and discolored, went unsold at $1,500. RIGHT: *Les Fresques du Parthénon*, 1869, reveals a composite aesthetic known as "*décor neo-Grec*." By Desfossé et Karth, it went for $3,700 at Sotheby's last year.

How Yehudi Menuhin keeps time.



If all he could do was play the violin, that surely would be enough.

Yehudi Menuhin's enthusiasm, however, extends much further.

He has used the opportunities that travelling the world has given him not just to delight audiences with his playing, but to study the indigenous music of each country.

Thus it is equally likely that you will find Yehudi Menuhin giving a concert with Ravi Shankar or Stéphane Grappelli as with a full orchestra.

Throughout the world, Yehudi Menuhin is recognized as a truly great musician. But he has been honored for far more than that.

For the way in which he has used music as a medium for promoting his own humanitarian beliefs, Yehudi Menuhin has been awarded an honorary Knighthood, the Legion d'Honneur, the Belgian Ordre de la Couronne, the Order of Merit from West Germany, and the Nehru Peace Award.

Of course, Yehudi Menuhin's most precious possessions are his violins.

In his time, he has owned such masterpieces as a Stradivarius, a Guarnerius Del Gesu, and a Capicchioni.

He will play with one favorite for a year or so, and then change to another.

But one instrument that he never changes is to be found on his wrist.

It is an 18kt. gold Rolex Day-Date.

That such a man as Yehudi Menuhin should choose a Rolex above all others as his personal timepiece is, surely, all the satisfaction we could ever ask.

ROLEX



Pictured: The Rolex Day-Date. Available in 18kt. gold with matching bracelet.

Write for brochure. Rolex Watch, U.S.A., Inc., Dept. **484** *, Rolex Building, 665 Fifth Avenue, New York, NY 10022.*
World headquarters in Geneva. Other offices in Canada and major countries around the world.



The Look Of Bronze . . .

There's no mistaking that distinctive Bennett look. Limited edition bronze sculpture created by twin brothers Tom and Bob Bennett —artistic rarities whose work enhances private and corporate collections around the world.

See the Bennett Collection at one of their exclusive Bennett Sculpture galleries or for further information and details on special commissions, contact our business office.

4505 Greenstone Road
Placerville, CA 95667
916-933-0738

BENNETT SCULPTURE

Carmel Dallas Hawaii La Jolla Palm Springs San Francisco Scottsdale



Fight Ugly Wrinkles.

Hartmann Casual luggage is known for its ability to withstand the ravages of time and travel. Including the ugly wrinkles that can occur to clothes when they are crammed into shapeless, "soft" luggage.

That's why the Hartmann Club Bag, as well as our other Casuals, uses spring-steel piano wire in the welts and polypropylene support stays to keep it as square as the dresser-drawer it resembles. So your clothes pack, unpack and stay as organized as if they had never left home.

The Hartmann Club Bag comes in 3 sizes and 5 different covers, including our famous industrial belting leather. Which gives you a lot of ways to fight wrinkles.

Du Pont TEFLON® soil & stain repeller

© 1983 Hartmann Luggage
Lebanon, Tennessee 37087

hartmann
We don't cut corners.

Collect a piece of history:

Presenting the Official Fine Art Poster created and signed by Billy Al Bengston in celebration of the 1984 Olympic Games



Los Angeles 1984 Olympic Games

Bengston *24" x 36"*

. . . a sense of balance and space is captured in a collage of patterns and colors. Order now and save $100! Price increases to $350 effective May 1, 1984.

Call collect 213-930-1853

(credit card orders only please) or clip and mail coupon below. Posters delivered in heavy-duty shipping tube. Please allow 6-8 weeks for shipment. When a quantity is not indicated, an order for one poster will be entered. Multiple items may be shipped separately. Offer good in USA only. Knapp Communications Corporation is the official licensee for the Fine Art Poster Series of the 1984 Olympic Games.

Mail to: Olympic Fine Art Posters, Dept. A744 8460 Higuera Street, Culver City, CA 90230

Name _____

Address _____

City _____

State _____ *Zip* _____

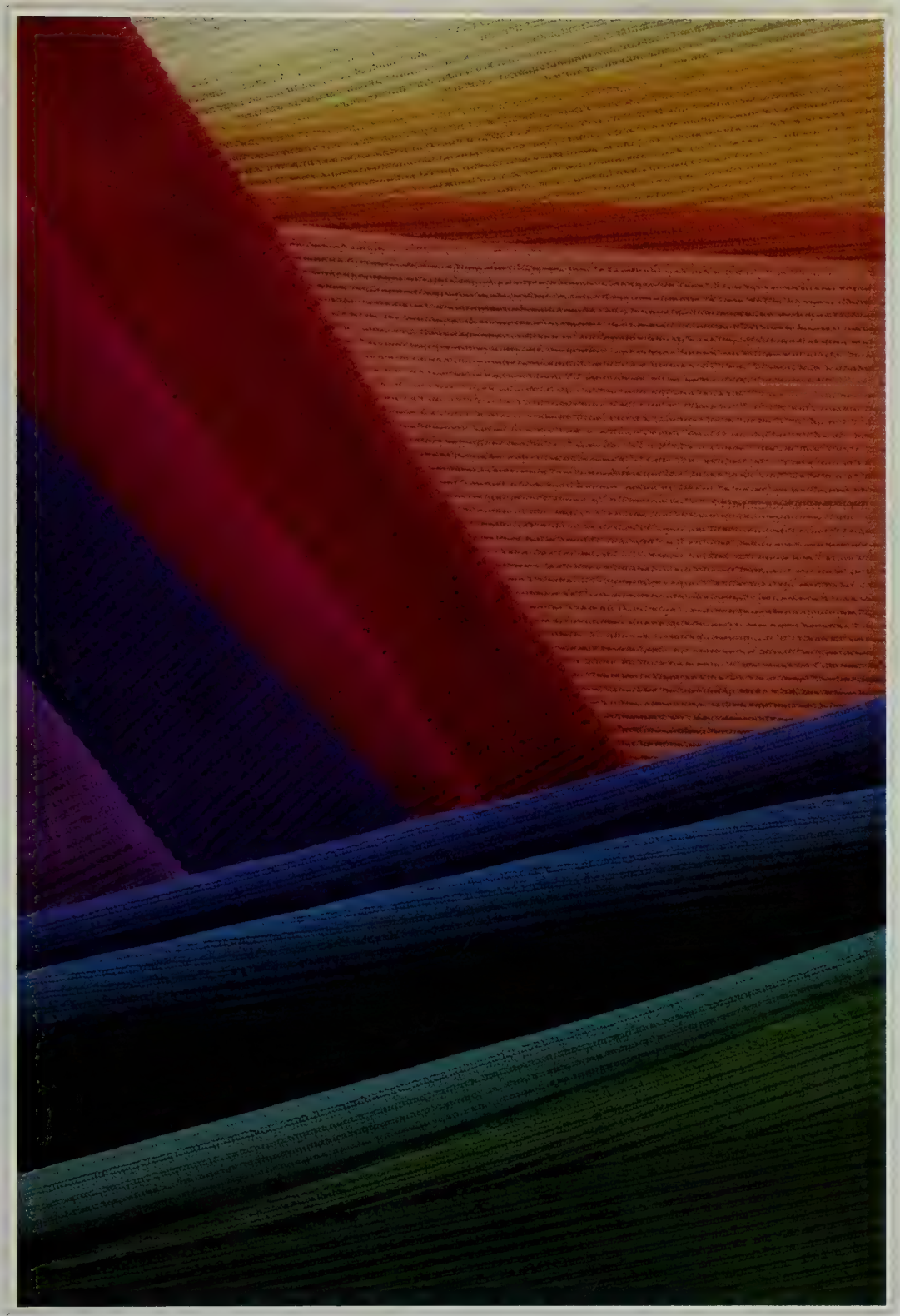
Please send me _____ *(265475) limited edition signed BENGSTON posters at $250 each. Edition is limited to 750, printed on 100% rag stock, offset lithography, hand signed by Billy Al Bengston.*

GRAND TOTAL $ _____ *(including shipping and handling).*

☐ *Check payable to Knapp Communications Corp. (add 6% sales tax if delivered in CA)*
☐ *Visa* ☐ *Mastercard* ☐ *Diner's Club*
☐ *American Express* *Exp. date* _____

Card # _____

Signature _____
(required for charge orders)



lanta
rry Pair & Associates

icago
zmallin

llas
lter Lee Culp

nver
eedler-Fauchere

nolulu
ephen McClaran

uston
lter Lee Culp

s Angeles
eedler-Fauchere

ami
rry Pair & Associates

w York
S Inc.

iladelphia
tches, Inc.

rtland
ayne Martin, Inc

n Francisco
eedler-Fauchere

attle
eedler-Fauchere

y
zmallin

shington, D.C.
tches, Inc.

xture Shown: **Kayla**

GLANT FABRICS

FINE TEXTURES RESIDENTIAL/CONTRACT

POST OFFICE BOX C-3637/SEATTLE, WASHINGTON 98124/TELEPHONE (206) 628-6235



When it comes to Championship Living, BocaWest comes first.

Arvida's premier resort community at Boca Raton offers a variety of residences for year-round living or the perfect vacation home.

And, each home comes with 1,436 acres of lakes and nature trails. With privacy and 24-hour security. There are also 4 championship golf courses and 34 tennis courts.

From $110,000 to over $1,000,000.

For information on a community tour or vacation in a private villa, call (305) 483-9200.

BocaWest Resort & Club

An Arvida Community

P.O. Box 3070, Dept. AD4, Boca Raton, Florida 33431-0970

Void in states where prohibited by law. This offer is not available to residents of New York.

THE SECRET OF OUR SUCCESS

Mallory's has been furnishing some of the most fashionable homes in the country.

It has been a quiet process. Our clients realize an excellent value when it comes their way, but they don't necessarily pass the news along.

We understand.

Discerning clients around the world appreciate Mallory's surprisingly modest prices. The impeccable collections offered. The courteous assistance of professional sales representatives. And the way we keep secrets.

To order your own catalog libraries, simply return the form below. We won't tell a soul.



Mallory's

P.O. Box 1150 — 2153 Lejeune Blvd.

Jacksonville, North Carolina 28540

TOLL FREE QUOTES: 1-800/334-2340

NAME _____

STREET ADDRESS _____

CITY _____

STATE _____

ZIP _____ PHONE _____

I'm interested in dramatic savings on fine furniture. Enclosed is my check for:

____ $2.00 Mallory's Catalog

____ $15.00 Eighteenth Century Catalog Library

____ $10.00 French Catalog Library

____ $10.00 Contemporary Catalog Library

Only mail orders accepted for catalogs. Orders outside of the Continental United States add $3 postage fee for every $5 increment.

(1484)

Collect a piece of history:

Presenting the Official Fine Art Poster created and signed by Sam Francis in celebration of the 1984 Olympic Games



Francis *24" x 36"*

. . . reflecting the energy and excitement of high levels of athletic achievement. Order now and save $100! Price increases to $350 effective May 1, 1984.

Call collect 213-930-1853

(credit card orders only please) or clip and mail coupon below. Posters delivered in heavy-duty shipping tube. Please allow 6-8 weeks for shipment. When a quantity is not indicated, an order for one poster will be entered. Multiple items may be shipped separately. Offer good in USA only. Knapp Communications Corporation is the official licensee for the Fine Art Poster Series of the 1984 Olympic Games.

Mail to: Olympic Fine Art Posters, Dept. A744 8460 Higuera Street, Culver City, CA 90230

Name _____

Address _____

City _____

State _____ *Zip* _____

Please send me ____ *(265775) limited edition signed FRANCIS posters at $250 each. Edition is limited to 750, printed on 100% rag stock, offset lithography, hand signed by Sam Francis.*

GRAND TOTAL $ _____ *(including shipping and handling).*

☐ *Check payable to Knapp Communications Corp. (add 6% sales tax if delivered in CA)*

☐ *Visa* ☐ *Mastercard* ☐ *Diner's Club*

☐ *American Express* *Exp. date* _____

Card # _____

Signature _____

(required for charge orders)

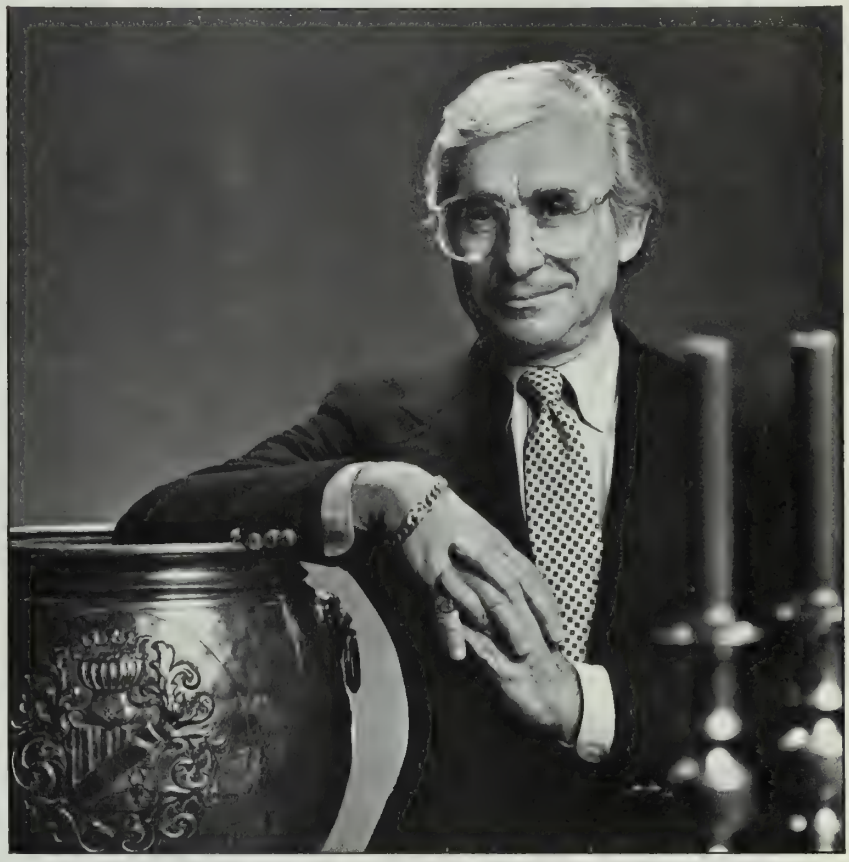
One of the best dealers in antiques talks about the best deal in antiques.

assport makes the business of antiques a pleasure.

'see Passport signs everywhere," says Mike Bell. should know. As one of America's busiest an- e dealers, with galleries at 220 West Kinzie St. The Merchandise Mart in Chicago and 60 East St., New York City, he travels regularly to Britain uy stock.

'With Passport, I never have to worry about paying s or establishing credit when I'm buying. I just eze through and bang on doors with Passport kers."

's wonderful, I leave the goods scattered all over ain and then they show up at the back door four ks later on schedule. Better still, I don't have to for my purchases and shipping until they all ve in New York or Chicago."



Mike Bell, President Mike Bell Antiques

Passport eliminates wear and tear on antiques and on you.

ending one-of-a-kind antiques over thousands of es could mean an infinite number of headaches, less you use Passport.

Passport ships exclusively with Michael Davis pping. That means expert packing, competitive es and full insurance coverage. And when chael Davis ships, they really deliver. Through customs l right to your door.

Mike Bell deals primarily in 19th century furniture for erior designers. "I buy a lot of architectural pine, all with a h style. Most of the antiques are restored before being pped and that is where Michael Davis helps me again h their restoration service."



The International Buying Card

A guide to the best.

1,500 dealers and auction houses accept Passport all over Britain including Sotheby's. All are listed in Passport's Dealer Directory, free to members. Members also eive a free subscription to *Antiques Across The World*, insiders magazine for buying art and antiques.

Passport even offers use of a private limousine for mem- s who fly selected airlines. Plus, discounts at top British els.

Mike Bell trusts Passport services to get him to the right iques so he can concentrate on buying them. Passport's w York office arranges his flights and hotel. It even books ourier who plans Mike's buying route.

t's virtually straight into the car as soon as I arrive. Out in the country my courier drives and I sleep. I wake up when we arrive at an antique shop."

Become a citizen of the world of antiques. Get a Passport.

Mike Bell has a list of 7,000 buyers who depend on him to bring the best back from Britain. Mike depends on Passport. Maybe you should too.

For free brochure and information kit, call toll-free 1-800-227-7212. In New York call 212-832-3661. Or send the coupon to Passport, 29 East 61st Street, New York, N.Y. 10021.

Passport. The modern way to buy art and antiques.

Passport 29 East 61st Street. New York. N.Y. 10021 AD/MB-4-84

YES. I want to know more about Passport. Please send your free brochure and information kit to:

Name_____

Address_____

City_____ State_____ Zip_____

Phone (___) _____

Passport Export Services Ltd., 111 Mortlake Road, Kew, TW9 4AU, England. Tel.: (01) 878-7922

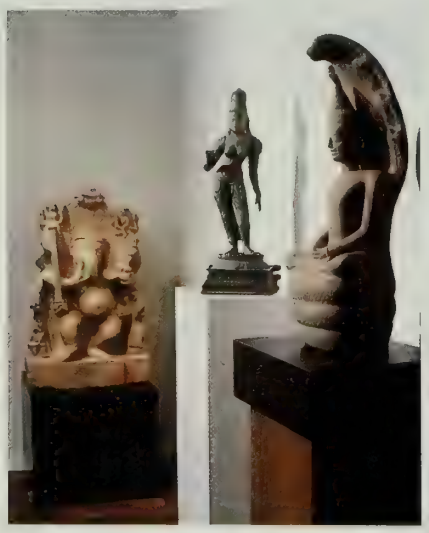
An American Collector's Exotic Cache

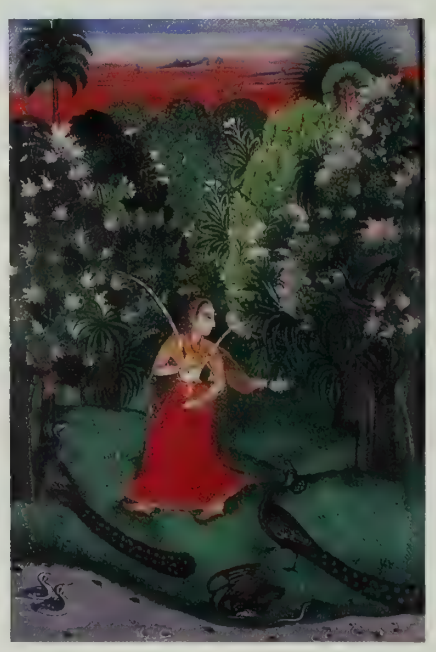


PHOTOGRAPHY FELICIANO

Accompanied by 12th-century bronzes of Shiva, Skanda and Parvati, Doris Wiener describes the mystical origins of her gallery, renowned for Hindu and Buddhist art.

THE DORIS WIENER GALLERY, world famous for Indian art, had its beginnings one steamy New York summer over twenty years ago, when Ed and Doris Wiener hitchhiked to Provincetown, located on Massachusetts's Cape Cod. Drawn by its natural beauty, the hills and magnificent harbor, but even more by its vital and growing art community, the young couple vowed to return. Two years later, the Wieners did return, opened their first gallery, Arts and Ends—eventually known as AE—and began selling jewelry they designed and handcrafted. For Doris Wiener, who also dabbled in painting, the energetic environment of Provincetown in the fifties provided an unparalleled opportunity to explore contemporary art. The empty walls above the jewelry cases were soon filled with paintings by the many artists working in the area—including Franz Kline, Mark Rothko and Larry Rivers.





ABOVE LEFT: In a shadowy corner are displayed a 9th-century sandstone Ganesha; a bronze Parvati from the Chola Dynasty; and a 12th-century Buddha. ABOVE: Unrequited love provides a passionate theme for an 18th-century *ragamala*. ABOVE RIGHT: A Shiva from the Chola Dynasty dances before the complex backdrop of a Guhyakali mandala.



One day during the Wieners' ten-year stay, an Indian visitor came into the gallery with some torn paintings, wood carvings, and small metal sculptures from India and Nepal. Although none of this motley group of objects had any exceptional quality, "every chiseled inch of the wood carvings and the brash color of the paintings seemed to me as powerful and moving as a Matisse," Doris Wiener recalls. She describes her response to these Indian and Nepalese objects as an intuitive sense of recognition that she experienced again on her first trip to India several years later in search of objects to buy.

During this first journey in 1966, she visited a friend's brother, Y. G. Dorasami, who accompanied her to Mahabalipuram, a magnificent seventh-century Hindu temple site on India's eastern coast. "I discovered, when we arrived at the temple, that Y. G. Dorasami was a former dancer and impresario. In front of the huge stone image of Durga—the

continued on page 218



Minaki Lodge, Ontario/Canada

Holding Court

At your service in our great out-of-doors, Ontario's resorts exercise your playful moods. Command the courts, master the links or simply slip away for a while. Ontario's resorts are at your beck and call. Come be our guest. For more information, call TOLL FREE, 1-800-828-8585 or from New York State 1-800-462-8404 or write: Ontario Travel, Queen's Park, Toronto M7A 2E5, Ontario/Canada.

ONTARIO
yours
to discover!®



Discover the excitement of The Hong Kong Market. For 20¢.

The mystique of Oriental furnishings and accessories has been known for centuries. The lavish rugs and tapestries, the elegant room screens. The brilliant brasses and porcelains, the stately bronzes. And the exorbitant prices.

Until now.

Because now, at the 1984 Hong Kong Furniture & Gift Market, professional buyers can purchase *direct* from carefully selected manufacturers of quality merchandise from throughout the Orient, at prices as low as 70% below normal U.S. market "wholesale."

We'll send you complete information for just 20¢. The cost of returning the coupon by mail.

This exclusive, *closed* Market requires no excessive minimum order quantities. Shipping arrangements, freight, insurance, duties and export fees are *included* in market prices. Customs and other importation paperwork will be handled for you, at no extra charge.

Daily departures from September 4 through September 15, 1984, allow you to choose the most convenient date. And extensions to China, Japan, Thailand/Singapore or Hawaii are available at modest prices.

The Hong Kong Furniture & Gift Market excursion—including round-trip airfare (West Coast departure), superior hotel accommodations for seven nights, all Hong Kong airport transfers and shuttle service to and from The Market—is only $1,250 per person, double occupancy.

Rather than just receiving information, *reserve* your place at The Hong Kong Market by selecting your departure date and returning the coupon with a *refundable* deposit of only $100 per person. Reservations will be made as deposits are received; space is limited.

The Hong Kong Furniture & Gift Market. The mystique. Without the mystery.

Crossroads International, Inc.
1275 East Fort Union Blvd. • Midvale, Utah 84047

☐ Enclosed is my deposit of $ _____ for _____ people, for the date indicated. (Make check payable to Crossroads International, Inc.)

☐ Please send me further information on the 1984 Hong Kong Market.

Name _____

Address _____

City _____ State _____ Zip _____

Telephone () _____

Type of business _____

Departure date requested (Circle one)

September 4 5 6 7 8 9 10 11 12 13 14 15

香港

The 1984 HONG KONG FURNITURE & GIFT MARKET

c/o Crossroads International, Inc.
1275 East Fort Union Blvd., Suite 215

(801) 255-6501
Midvale, Utah 84047

Franco Maria Ricci brings to America the most beautiful magazine in the world

Beautiful and Bold

In May of 1984, the most talked-about magazine in Europe will begin publishing an international edition in America. Daring and unexpected, beautiful and bold, FMR *will be the first magazine of its kind to join together the twin spirits of American achievement and Italian artistry.*

Directed by Franco Maria Ricci, Italy's leading art publisher and graphic designer, FMR *bears his initials on the cover as his pledge to make it the most striking magazine of the eighties.*

Its 160 pages, all in full color, will bring you art you have never seen before from all over the world: visionary gardens, Baroque palaces, Renaissance frescoes, kabalas, medieval bestiaries, Puritan gravestones, sirens, Madonnas, hippogriffs, unicorns, forgotten sanctuaries, Towers of Babel, fashion and vanities, Art Deco deliriums. These stunning images will be enriched by the literary flair of the world's outstanding writers and the knowledge of its leading scholars.

FMR

This page has been sponsored by

MONTEDISON

in support of the arts and Italian culture



AD2

FMR

P.O. Box 30108, Lansing Michigan 48909

☐ **Free "Zero Issue":** I enclose $ 1.25 for handling and postage

1984 subscription (8 issues) and membership

☐ FIRST SUBSCRIPTION, personal or gift (please circle) $ 48.00

☐ ___ ADDITIONAL GIFT SUBSCRIPTIONS:
$ 40.00 each (list attached) $

☐ ___ POSTAGE (outside U.S., Canada, and Europe)
$ 10.00 each $

Sign gift card: _____ Total $

☐ I enclose a check or money order

Charge my ☐ Am. Express ☐ Diner's Club ☐ Mastercard ☐ Visa

Acct. no. _____ Exp. Date _____

Interbank no. (Mastercard only) _____

Signature _____

Name (or recipient) _____

Address _____

City _____ State _____ Zip _____

Telephone (_____) _____

Charter subscriber benefits

FMR *was created for an élite group of subscribers, who will become members of the Ricci Collector's Club. The card entitles them to a 20 percent discount on all Ricci publications and the gift of a beautiful silk-bound address book, printed on hand-made Fabriano paper and designed by Franco Maria Ricci for his friends and collectors.*

FMR *is printed in Italy and to maintain its high quality will be limited in number. We cannot guarantee charter subscriptions after May 31.*



What is the "Zero Issue?"

A special 32-page preview of the most beautiful magazine in the world has been prepared — with the same extraordinary illustrations and design. You can receive this "Zero Issue" of FMR *by sending the attached coupon and $ 1.25 to cover postage and handling.*

Send coupon to: FMR
P.O. Box 30108
Lansing, Michigan 48909
or charge your subscription by credit card, calling toll-free:
1-800-FMR-CLUB
In Michigan call collect:
(517) 323-9200

(The "Zero Issue" cannot be ordered by telephone.)

An American Collector's Exotic Cache
continued from page 214





ABOVE LEFT AND ABOVE RIGHT: A powerful serenity informs an assembly of sculpture from the Doris Wiener gallery. Of note are a bronze Shaivite saint (far left) and heads from Gandhara, Mathura and Thailand. BELOW: A Yakshi railing pillar reveals the ripe sensuality of the much-admired earth goddess. Made of rose sandstone, it was fashioned between the 1st and 2nd centuries.



unassailable, unconquerable Hindu mother goddess—he began to perform the dance of Durga, breathing life into the stone image. This was an overwhelming experience that could only have happened in India. He also gave me a two-inch-high bronze statue of Ganesha, a potbellied, elephant-headed Hindu deity gifted with the power to remove any obstacle in the life of a devotee, and bestow worldly success. You can't have too many Ganeshas around."

These chance meetings in Provincetown and in India effectively launched Doris Wiener's extraordinary career. Within ten years she became one of the most prominent and respected dealers in Indian, Southeast Asian and Himalayan art. Her superb taste has placed paintings and sculptures in the finest American and European museums—including the Norton Simon, the Metropolitan, and the Cleveland Museum of Art—as well as in many private collections around the world, namely the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art, now housed at the Asia Society in New York City.

This initial visit to India also coincided with the opening of the Wieners' first gallery in Manhattan. They continued to combine the making of jewelry—now solely in Mr. Wiener's talented hands—with painting exhibitions, which became Mrs. Wiener's domain, in the back half of the gallery. The walls now blossomed with the raw colors of Tibetan and Nepalese *thangkas* or banners, or the exquisite but vivid elegance of Indian miniatures. In the early years of the New York gallery, Doris Wiener directed most of her energies toward acquiring, documenting, exhibiting and selling such paintings. To a whole new generation of collectors, she communicated an excitement and a fresh vision informed by her thorough familiarity with abstract contemporary painting. The bold flattened spaces, stylized vocabulary and bright primary colors of Tibetan *thangkas* and the more primitive schools of Indian painting first became accessible through her gallery, and greatly sought after.

To most of the art world, Doris Wiener's reputation remains linked primarily to painting, but her involvement with sculpture has been equally important. In the late sixties and early seventies, magnificent stone and bronze sculptures, truly exceptional examples of Indian, Southeast Asian and Himalayan art, became available at the gallery. "For

continued on page 222


For contemporary furniture, handmade and collectable,
visit a McGuire showroom. For a 36-page, full-color booklet, send $3.00
to our new San Francisco Showroom: McGuire, Dept. AD4-84,
151 Vermont Street, San Francisco, CA 94103.
Other showrooms: Los Angeles, New York, Chicago, Boston, Miami, Atlanta,
Dallas, Seattle, Portland, Denver, High Point, Washington, D.C.
McGUIRE®



Write for our free brochure • Pickard, Inc., Dept. 124, Antioch, Illinois 60002

Down Pillows



For complete bedtime comfort and total relaxation, choose from the largest selection of the finest down pillows money can buy at factory direct prices. White European Down filled pillows offer luxuriously soft support. Down conforms to the shape of the head providing correct sleeping posture for the neck and shoulders.

Call or write for your free 1984 color down catalog.

☎ 1-800-356-9367

The Company Store™

FACTORY DIRECT PRICES

	Normal Retail	OUR PRICE		Normal Retail	OUR PRICE
Standard (20" x 26")	$90	$30	Boudoir (12" x 16")	$40	$20
Queen (20" x 30")	$110	$40	Butterfly (26" long)	$85	$45
King (20" x 36")	$125	$55	Neckroll (6" x 14")	$30	$20
European (26" x 26")	$118	$50	*(Available in Light Blue or Beige.)*		

☎ **Order by phone, toll-free: 1-800-356-9367.** Use your credit card. **Or order by mail.** We accept MasterCard, VISA, American Express or a check. Please include the type of card, account number, expiration date, your signature, address and phone number where you can be reached during the day. Specify pillow size, quantity and color selection. Please add $2.50 per pillow for shipping and handling.

Send to: The Company Store, Dept. 466, 1205 S. 7th St., La Crosse, WI 54601. Guarantee: If for any reason you are not completely satisfied with your purchase, please return for a full refund. Delivery: Immediate.

Want more mail?

We're the 2,600 mail order catalogers, publishers, retailers, and service companies that make up the DMMA (Direct Mail Marketing Association), and we think you have the right to decide how much and what kind of advertising you receive in the mail.

So if you like to shop by mail, and you want more mail, check "Yes." Then tell us what kind of mail you prefer.

If you don't like advertising mail, and you want less, check "No." We'll try and stop as much of your national advertising mail as we can.

Mail this coupon to DMMA's Mail Preference Service, 6 East 43rd St., New York, NY, 10017.

You'll see a big change in your mail.

Name _____

Address _____

City _____

State _____ Zip _____ AD



☐ **Yes.**

I'd love more mail. Especially on the subjects I've circled below.

A Books & Educational Materials
B Clothing
C Collectibles
D Crafts
E Food & Sundries
F Gardening
G Gifts
H Hardware & Tools
I Health & Beauty
J Home Furnishings or Housewares
K Records & Musical Instruments
L Sporting Goods



☐ **No.**

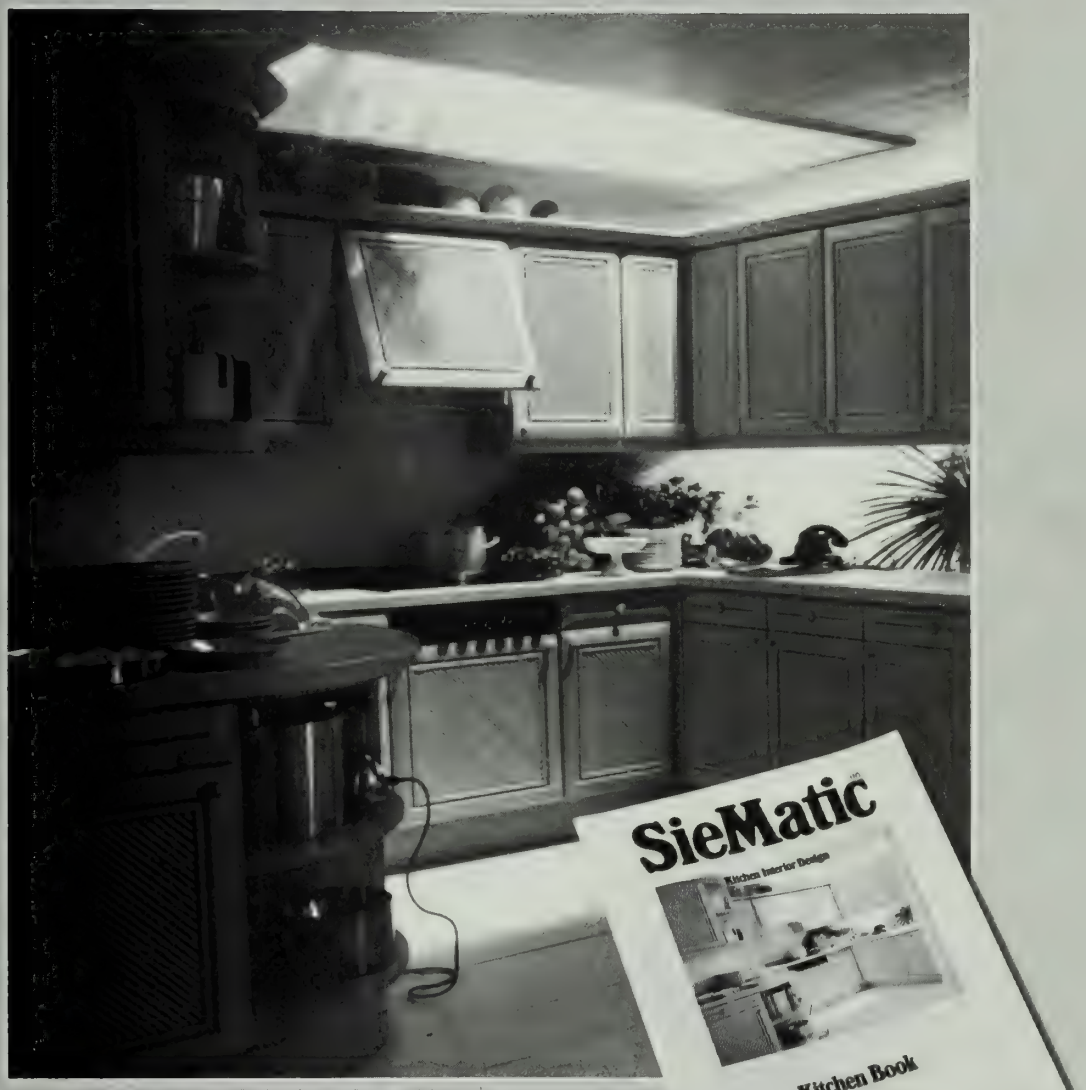
I want less mail. Please remove my name and address from as many national direct mail advertiser's mailing lists as possible. Here are the names of others at my address who also want less mail, or variations of my own name by which I receive mail.

DMMA

Direct Mail Marketing Association

We think your mail matters.

SieMatic®



The unique SieMatic 8008 RA Rattan Kitchen shown in Dramatic White. Also available in Dark Brown.

Kitchen Interior Design

Introducing the world's most exclusive kitchen – rattan – from the world's foremost name in kitchens: SieMatic.

Long chosen for its exotic charm and durability to serve aboard the oceans' great luxury liners, rattan now takes its rightful place in the kitchen. Accompanied by elegant frames of solid oak and such authentic details as leather corner bindings and ceramic inlaid knobs.

As practical as it is strikingly beautiful, the SieMatic Rattan Kitchen is protected from daily wear by a fine coating of clear lacquer which actually highlights the distinctive interplay of light and shadow.

If your kitchen must be as individual as you are, discover the 8008 RA at your SieMatic representative today.

You'll find SieMatic Showrooms in design centers in Los Angeles, Seattle, San Francisco, Dallas, Denver, Philadelphia and in dealer showroom locations nationally. Or contact your architect or interior designer.

Send for SieMatic's Kitchen Book.

Get your copy of SieMatic's exciting new Kitchen Book. There's nothing like it: 176 full color pages of SieMatic Kitchen designs, complete with components and floorplans. Filled with great ideas. Send this coupon and $6 to The Kitchen Book, Suite 446, Pacific Design Center, 8687 Melrose Avenue, Los Angeles, CA 90069.

Name _____

Street _____

City _____ State ____ Zip ____

Telephone _____

ORIENT & CHINA



ISLES OF THE ORIENT 22 DAYS

Visit Tokyo, see masterpieces of Shinto art at Nikko, travel First Class on the "Bullet Train" to Kyoto. See Bayanihan Dancers in Manila. Ride a tri-shaw through Singapore's Chinatown and sip a "Singapore Sling" at Raffles. Attend a private party and performance of the Legong dance in Bali. Special events in Bangkok include a festive dinner cruise along the Chao Phraya River. Enjoy a dinner party at the "Pierrot" supper club in Hong Kong. **13 deluxe itineraries from 16 to 36 days. Departures throughout the year.**



CHINA AND THE YANGTZE RIVER 20 DAYS

Explore famous parks and temples, in Shanghai. Visit Suzhou, Wuhan and cruise the fabled Yangtze River, aboard the M/V YANGTZE,visiting Shashi, Jingzhou, Yichang, the "Three Gorges", Wan Xian, Shibaozhai and Chongquing. Discover archaeological treasures in Xian. Visit the Great Wall, Ming Tombs, Summer Palace and dine on Peking Duck in Beijing. Stay at luxurious State Guest Houses! **6 exciting itineraries from 16 to 29 days. Departures March through October.**

WORLD TOURING AT ITS FINEST

When traveling with Hemphill Harris you will enjoy the world's finest hotels, a la carte dining, sightseeing, native entertainment and special events. Everything is included, and each group of 25 guests, or less, is professionally escorted.

Ask for our 1984 brochures:

- Orient & China
- South America
- China (only)
- Middle East/World
- Private Jet Cruise
- Palace on Wheels
- South Pacific
- Africa
- Europe
- India/Himalayas
- European Fantasy

hemphill harris TRAVEL CORPORATION

16000 Ventura Blvd
Encino, CA 91436 AD
CA (800) 252–2103
US (800) 421–0454

An American Collector's Exotic Cache

continued from page 218



Red—symbolizing fury—enhances a feverish battle in this northern India miniature from Doris Wiener. Painted in the 16th century, it unfolds a scene from the *Bhagavad Gita*: Krishna and Balarama slaying Kamsa's demonic wrestlers.

me, it was an exciting time of discovery, a challenge to tackle unexplored sculptural traditions." Threading her way through the complex worlds of Hindu iconography, she made her decisions, often buying the unusual and the unknown, rather than the safer, more standard images. She became, in her own words, "a hunter, a risk-taker, a guru and a scholar," building an inventory dependent on her superb eye and unerring taste.

Over the years she has been advisor and teacher to many private collectors. In her experience, many are first attracted to the more classical, restrained styles, such as Gandharan Buddhas of the third or fourth century A.D., with their strong Hellenistic features, or the pristine Khmer torsos from tenth-century Cambodia. Collectors who become more familiar with the Hindu and Buddhist cultures of Asia gain confidence and often diverge sharply from more traditional Western tastes and values, learning to appreciate the alternative realities offered by the eleven-headed and eight-armed gods of Nepal and Tibet. Not only collectors, but a more enlightened and responsive public, have come to delight in the vigorous freedom, the sensuous energy, and the explosive colors of India and the Himalayan kingdoms.

Sitting in her new Fifth Avenue gallery, Mrs. Wiener, having reached a pinnacle in her profession, muses about her career and the future. "The art I have dealt with for most of my career is neither classical nor primitive, but a regal art, commissioned by kings, rajas and wealthy patrons. It is this regality, coupled with profound sensuality, that gives the sculptures and paintings their extraordinary appeal." She still finds the lure of the undiscovered masterpiece irresistible. "I would like to continue distilling and refining my years of experience, working to find one, maybe even four or five, truly remarkable objects or paintings. At the same time, I would like to explore a totally new direction: the humbler and largely ignored folk art tradition from these cultures I know so well."□

—*Annette Juliano*

CALL THE U.K. $1.25
FIRST MINUTE



With AT&T, you can dial a 1-minute minimum call to the United Kingdom or Ireland for just $1.25. Additional minutes, only 76¢ each. So even a nice long visit is a bargain. Dial the call yourself any night from 6pm to 7am. No International Dialing in your area? You get the same low rate as long as special operator assistance is not required.

AT&T. We Bring The World Closer.

Region/Dialable Countries	Rate Levels	First minute	Additional minute	Hours
UNITED KINGDOM/IRELAND	Standard	$2.08	$1.26	7am-1pm
	Discount	1.56	.95	1pm-6pm
	Economy	1.25	.76	6pm-7am

Add 3% federal excise tax. Want to know more? Call our International Information Service, toll free: **1 800 874-4000**

AT&T

IT IS A RARE HOTEL
THAT IS A DESTINATION
IN ITSELF.

THE RITZ-CARLTON
NEW YORK • WASHINGTON



FOR RESERVATIONS, CALL TOLL-FREE: NEW YORK, 800-223-7990; WASHINGTON 800-424-8008.
LHR The Leading Hotels of the World.

Sun.
Beams.

Basic ingredients for transforming mere living space into a Brady & Sun sunspace. And now available in a traditional greenhouse ideal for residential or commercial use.

- The **original** laminated wood beam design
- Outside **maintenance-free** aluminum
- Magnificent **French doors**
- **Easily installed** modular design
- **Much** more



Send $3.00 for an illuminating view of all our sunspaces.

Yes, I enclose $3.00. Send your complete literature package.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Brady & Sun

97 Webster Street,
Worcester, MA 01603
AD 4/84

1984 DESIGN NEW YORK

BY THE INDUSTRY
FOR THE INDUSTRY

SPONSORED
BY RESOURCES COUNCIL

AN
INTERNATIONAL
MARKET

MAY 5th
thru MAY 8th
1984

FOR ADDITIONAL INFORMATION.
RESOURCES COUNCIL, INC.
D&D BUILDING
979 THIRD AVENUE, N.Y.C. 10022
212-752-9040

Perfection

How to recognize it. Find it. Enjoy it. Collect it.







ntroducing CONNOISSEUR. About you and quality.

you instinctively search out best—the best in quality, the in taste, the best in human eriences—then welcome to NNOISSEUR, the magazine ut you and everything that htens the joy of being alive. Antiques. Architecture. ign. Collecting. Travel. Food wine. The performing arts. ple.

o other magazine covers all ellence—past, present and re—so comprehensively as NNOISSEUR. And, no gazine is more passionately mitted to bringing you and fection together.

or 82 years, CONNOISSEUR been the leading international odical of art, antiques and riors. Now it has been anded, redesigned and cated from London to New . It is brought to you by The rst Corporation, publishers of RPER'S BAZAAR and TOWN OUNTRY. The Editor-in-Chief is Thomas Hoving, former director of the Metropolitan Museum of Art.

Illustrated throughout with brilliant full-color plates and bound at the spine like a book, it comes to you each month in a setting as opulent as the subject chronicled —civilization's finest. And its articles, news and advisory columns now cover virtually every aspect of cultural awareness.

A subscription to CONNOISSEUR is surprisingly inexpensive; a little more than a dollar a copy if you act quickly. And, you don't have to pay now; we'll be more than happy to bill you later.

A

CONNOISSEUR

P.O. Box 10172
Des Moines, Iowa 50350

☐ *Yes!* I'd like to subscribe to CONNOISSEUR
Please send me 1 year for only $12.95
(a saving of $7 from the regular subscription cost)

☐ My payment is enclosed (or)
☐ Please bill me_____
initial here

My Name is_____
please print

Address_____

City_____

State_____ Zip_____

Your first copy will be on its way to you in 6 to 12 weeks. Look for it!

CONNOISSEUR, regular subscription price in U.S. and possessions is 1 year $19.95. Canadian and foreign prices upon request. Offer expires: 9/30/84. Charge Orders Subject to Publisher's Acceptance. CONNOISSEUR, 250 W. 55th Street, New York, N.Y. 10019. A Publication of Hearst Magazines, A Division of The Hearst Corporation.

Architectural Digest 484
S2AD



The English proverb defines the best as "the enemy of the good." If you've seen the Vatican's Sistine Chapel, you know that one of the good's greatest enemies is the painter Michelangelo. His masterful ceiling is one of civilization's most sublime creations.

Today, the ceiling and walls are being stripped of accumulated grime to reveal a new Michelangelo—a colorist as spontaneous, as bold, as innovative as our own century's Picasso. And if news like this is capable of moving you, then welcome to CONNOISSEUR, the magazine about enemies of "the good." The magazine about perfection. The magazine about you and quality—from the moment you open your eyes each morning until you finally turn out the light.

Come see it all in CONNOISSEUR. The The new. The beautiful. The rare. The b

The music you listen to. The theatre and films you appla The objects you surround yourself with. Art. Architecture. The jewelry you choose. The antiques you browse for. Th and foods you serve. The place where you live. Where yo to get away. Your wardrobe. Your office. Your car. The act you engage in. The sports you enjoy. Even the people you Anything and everything in your life where the best is all

What other secrets is the past yielding up? Who's creatin masterpieces of tomorrow—in the fine arts, in the applie How can you recognize quality with more certainty? Acq Enjoy it? Surround yourself with it? Collect it? No magaz covers all excellence—past, present and future—so comp hensively as CONNOISSEUR. And no magazine is more passionately committed to bringing you and perfection to

CONNOISSUER introduces you to the people. The best Creators. Craftsmen. Stylists. Designers. Antiquarians. Hist Scholars. Pace-setters. Originals. Buffs. Experts in every Other connoisseurs like yourself.

CONNOISSEUR broadens your knowledge. Periods. Styl Materials. Techniques. Terminology. Form and function. Ornamentation. How to tell whether it's good, bad, indiff How to figure out what it's worth.

CONNOISSEUR shows you it all. The old—mysterious p Columbian murals recently unearthed at Cacaxtla. The n the painted, bent metal lamp designed by Milan's Ettore S The beautiful—custom-made leather saddles hand-crafte Hermès in Paris. The rare—flowers that bloom in Americ high deserts seen only by one another. The best—the Tex museum that has everything: a collection with breadth, architectural grace, and a charming ambience.

Preferential rate

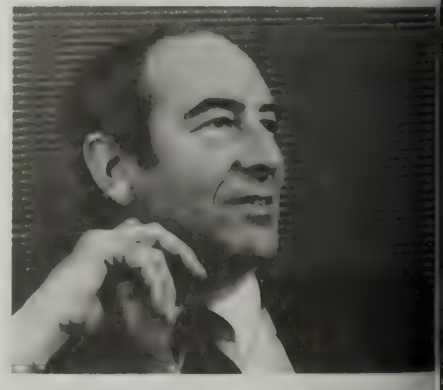
Where available in bookstores and at better newsstands, CONNOISSEUR is $3 a copy. Introductory subscriptions currently available at a low Preferential Rate of only one $12.95 (a saving of $23.05 off the cover price). And your subscription is guaranteed—on all unmailed copies, a pro and unquestioned refund in full on request. **Subscribe no mailing the card promptly while Preferential Rates still a**

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY CARD
FIRST CLASS PERMIT NO. 6367 DES MOINES, IOWA

POSTAGE WILL BE PAID BY ADDRESSEE

CONNOISSEUR
P.O. BOX 10172
DES MOINES, IA 50347-0172



Thomas Hoving, Editor-in-Chief
Former Director of the Metropolitan Museur
Arts and Entertainment Editor, ABC Televis
Best-selling author

Fill out and mail the card today. It ent you to receive a year's subscription to CONNOISSEUR for only $12.95.

B

The Grosvenor House Antiques Fair 1934-1984

18-26 June 1984

At Grosvenor House, Park Lane, London W1

If you would like an advance copy of our Handbook and Catalogue, please send the Organisers your name and address and a cheque for £5.00. The Handbook will be available approximately 5 weeks prior to the Fair.

Overseas readers requiring a copy should contact the Organisers by letter or telephone for the price inclusive of postage.

In association with the British Antique Dealers' Association

18 June 6.00 p.m.-9.30 p.m. **19-25 June** 11.00 a.m.-8.00 p.m. but **24 & 26 June** 11.00 a.m.-5.00 p.m.
Admission: £6.50 single ticket inclusive of Handbook or £10.50 double ticket inclusive of one Handbook.

Organised by:
Ivan Steadman and Partners Limited, The Hub, Emson Close, Saffron Walden, Essex CB10 1HL, England. Telephone: (0799) 26699. Telex: 81653.

43506

Jack Lenor Larsen — A Structural Approach to Fabric

"I AM A WEAVER," says Jack Lenor Larsen—who is also a fabric designer, collector, craftsman, artist, and founder of Jack Lenor Larsen, Inc., a fabric and furniture firm with showrooms across the United States and in Europe. But his identification of himself as a weaver is significant: His work is as basic as the process of weaving and as varied as the spectrum of color itself.

Mr. Larsen was trained as an architect at the University of Washington, where part of the architecture program included a weaving course. He became entranced by the physical nature of this art—the "hands-on experience." It gave him the chance to express, in tangible form, his interests in color and texture. "I began to weave every experience into my work," he says. "I grew up in the state of Washington, and my color sense had already been influenced by the colors of the Northwest—the olives, ochres, deep oranges and reds. The colors in nature are living colors; they're not flat and dull like paint. There's a vibrancy in the surfaces of foliage, bark, stone and sand."

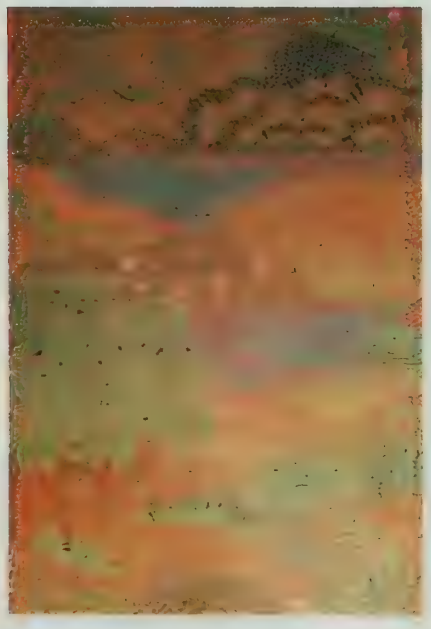


PHOTOGRAPHY: FELICIANO

"We are heirs to all times and all cultures," says Jack Lenor Larsen, whose woven creations are inspired by ancient techniques and ethnically varied designs. BELOW LEFT: Tranquil pools glimpsed among exotic flora offer a vision of paradise in *Eden*, a cotton velvet. BELOW: Drawn together and twisted, *Cornsilk* fabrics in the showroom hang like a long braid against a Jacquard Wilton wool rug. Designing Jacquard rugs and carpets is "a designer's dessert," says Mr. Larsen. "The scale, weight and sheer size are most rewarding."

Although he recalls being praised as a child for arranging flowers, his passion for design came as a shock to his family, and when he announced he was going to make weaving his career, "I was disowned." Persevering, nonetheless, he studied at the Cranbrook Academy of Art, in Michigan, and in 1951 opened his own studio in New York City. One year later his designs had won for him a commission to design draperies for the lobby of Lever House.

Reminiscing about those days, and the geometric patterns he favored, Mr. Larsen says, "We were revolutionaries. We wanted to make brave new designs for a contemporary





continued on page 230

PORTED ENGLISH GIN, 100% NEUTRAL SPIRITS, 94.6 PROOF. IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y. ©1980



Why give the common, when you can give the preferred.

Tanqueray Gin. A singular experience.

Send a gift of Tanqueray Gin anywhere in the U.S.A. Call 1-800-528-6148

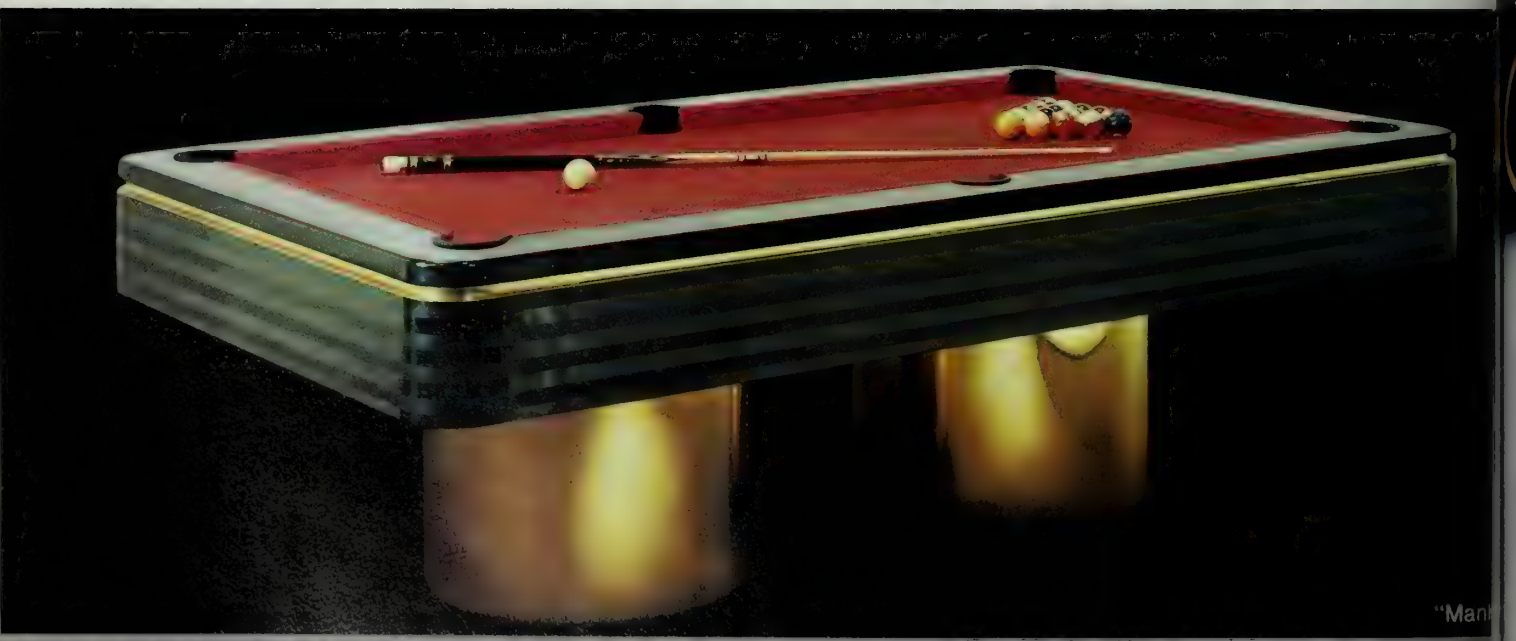
A Truly Magnificent Residence On The Ocean In The Palm Beaches

- Tower residences with wraparound 8' deep balconies, master suites, 2 baths, dressing areas and closets.
- 12 Ocean House apartments on the beach.
- 10 ocean Villas - 3,816 sq. ft. of living with 3 sundecks.
- 2 large pools, 2 tennis courts, 430' on the ocean and 32 cabanas on a 3 acre recreational deck.
- Pavilion for meetings, playing cards or lunching.
- 24 hour security and private enclosed parking.
- Decorator services and packages available.
- Concierge type services.
- Priced from $230,000.



martinique 2

4100 North Ocean Drive · Singer Island, Florida 33404
(305) 845-2003



"Mani

designs for leisure, ltd.

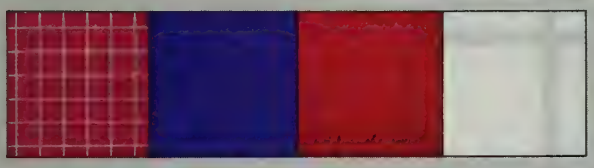
From our collection of custom designed pool tables and game tables. Contemporary, Antique and Antique Reproductions on display in our showroom. Custom finishes available.

306 east 61st street, new york, new york 10021 (212) 759-6943

Whirlpool announces exciting new appliance colors!



Platinum **Toast**





It's happened again! Whirlpool has taken a giant step ahead of the rest. This time, by offering you two exciting new appliance colors: Platinum and Toast. The decorator samples above illustrate the beautiful versatility of Platinum and Toast and show how each new color is designed to make itself at home in any home. We're happy to announce that appliances with the elegant look of Platinum and the warm look of Toast are now available to enhance your home. And proud to remind you that the beauty of every Whirlpool appliance goes well below the surface. Down to good, honest quality that promises to give you your money's worth.

Whirlpool
Home Appliances

Making your world a little easier.

The Expediter. The Original No. 34 Ghurka Bag. Quite possibly the best in the business. Another example of superior workmanship and detailing from The Ghurka Collection. Evident in receding handles, deep exterior pockets, and detachable, adjustable shoulder strap. Crafted of the finest water-repellent saddle leather. Each made in America and individually numbered, embossed and registered.



GHURKA.
A Lasting Tradition.

© 1984 GHURKA COLLECTION

GHURKA ORIGINAL MARLEY HOUSTON COLLECTION MH

The Ghurka Collection, P.O. Box 524, Norwalk CT 06856, (203) 838-5004.



Jack Lenor Larsen —
continued from page 226

society. Design at that time was 'hair shirt'—it was as simple and austere as possible. Designers were against cut stones, fur coats, and easy living." A few years later he began to move away from such severity, with his *Spice Garden* pattern of flowers and foliage on cut velvet. This is an overall trend Mr. Larsen sees continuing today, when "sensuality and refinement are popular." He smilingly characterizes the transition as a move "from straw mats to velvet."



Lengths of *Satinsilk* are draped against *Mosaic Tapestry* (left), and *Starflight*, a hand-printed silk. "Our prints are not applied graphics," says Mr. Larsen, "but a handcraft expressing the marriage of thirsty cloth and liquid dye."

Fascinated since childhood with "the architecture and structures of so-called primitive cultures," the designer made a long-dreamed-of trip to Africa in 1962. The fabrics and textiles he found intrigued him as much as the buildings, which were made of every material at hand—reeds, mud, animal skins, wood and stone. "As a lay anthropologist," he says, "I'm lured by the past, and I admire many styles, most of them not courtly, stodgy, or elaborate. I respond best of all to the work of tribal artisans."

His visit to Africa not only inspired fabrics such as *Swazi*, a handspun mohair that owes both its texture and

A Structural Approach to Fabric

its bright palette to West African sources, but it influenced the design of his famous Round House (see *Architectural Digest*, January/February 1980). Built in 1966 as a weekend retreat, Round House consists of three circular structures of white plaster and wood, with conical roofs. It sits among woods and meadows in East Hampton, Long Island, yet from a distance it could be mistaken for a Bantu compound on the African plains.

Mr. Larsen's work with fabrics during the late sixties and the early seventies continued to parallel his architectural and anthropological explorations. Early associations with architects Eero Saarinen, Frank Lloyd Wright, Edward Larrabee Barnes and Louis Kahn led him to take on a number of interesting projects, including the design of fabric wall panels for a church Mr. Kahn had designed. "We taught Louis Kahn the 'logic of weaving,' " he says, referring to the way the structural base of a woven fabric suggests the finished pattern.

For Jack Lenor Larsen, this logic can be found in the most contemporary, as well as the most ancient, techniques. Recently this has led to his experimentation with man-made fabrics. He has helped to develop "warp-knit casements," created by looping together filaments too slippery for a tight weave, into an openwork pattern. He has also created a line of double cloths, which he refers to as "visual puns," since they can be used on either side, forming positive/negative images of the same pattern.

Pattern, Mr. Larsen emphasizes, is "the visual configuration of a cloth, it is not a 'design' on cloth." His fascination with pattern has led him to study the pre-Columbian techniques of the Incas; the ikat process of Laos, in which yarns are wrapped to resist dyeing before they are woven; and works of his favorite design artists—Louis Comfort Tiffany, William Morris and Mariano Fortuny.

As a natural outgrowth of this approach, Mr. Larsen also developed

continued on page 232



Jack Lenor Larsen—
Structural Approach to Fabric
continued from page 231

an academic and curatorial career; he has served as guest director of exhibitions at the Museum of Modern Art in New York, as well as president of the American Craft Council. His dual interests came together in 1981, when he was accorded a one-man exhibition at the Musée des Arts Décoratifs, at the Louvre.

From his Manhattan atelier, Mr. Larsen directs four fellow designers



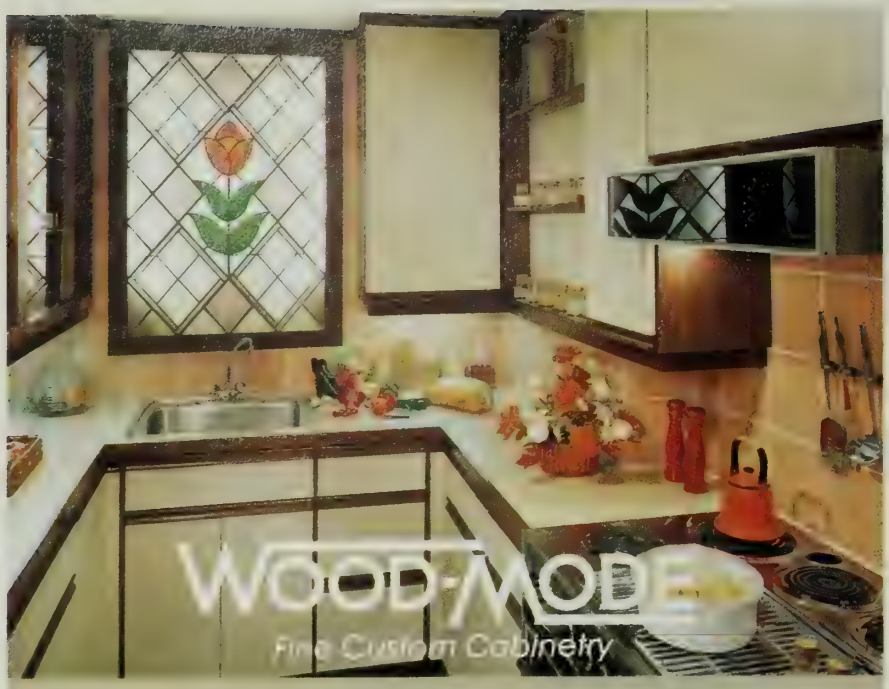
Jack Lenor Larsen's *Laotian Ikat* fabric, each strand painstakingly wrapped and dyed before the cloth is woven, graces the *Warwick* cane settee, from the *Ben Baldwin* collection.

and some two hundred manufacturers in thirty-two countries. "Even though all our fabrics are woven mechanically, I first weave them myself by hand," he explains, sustaining his earlier "hands-on experience."

Jack Lenor Larsen's office is filled with hanks of yarn, baskets by contemporary artists, and a large paper wasp's nest he found near his house in East Hampton. "I show the wasp's nest to my classes," he says, "as an example of how to make paper." Asked why he teaches, when his days are so filled with designing new fabrics, exploring new processes and holding yet more scholarly exhibitions, he says there is one reason for all of it: "I like to learn."□

—Jeffrey Simpson

Designs featured this month in "In the Showrooms" are available through interior designers.



We create any look you want ... at sensible prices.

It's all here . . . all the features and benefits of America's best-selling line of custom-built cabinetry . . . thoroughly explained and beautifully photographed in our new 90-page, full color catalog . . . showing actual installations from across the country.

Send name, address and $5.00 to Wood-Mode Cabinetry, Dept. 2A, Kreamer, Snyder Co., PA 17833.



Auffray & Co. INC.
164 E. 56th St., N.Y.C. 10022 (212) PL 3-3931
Dallas ● Houston
Los Angeles ● Troy(Mich.)
Fine French Furniture to the Trade
Complete catalogue available—$20.00


COWTAN & TOUT
FINE CHINTZES HANDBLOCKED WALLPAPERS
D&D Building 979 Third Ave., New York 10022 (212) 753-4488
Los Angeles/Seattle
Kneedler-Fauchere
San Francisco/Denver
Kneedler-Fauchere
Atlanta
Travis & Company
Dallas/Houston
John Edward Hughes
Philadelphia
Joseph B. Croce
Chicago
Rozmallin
Troy (Mich.)
Rozmallin
Boston
Devon Service
HOLLYHOCK AND SWAG:
100% cotton glazed chintz



ARTHUR DOVE

FROZEN POOL AT SUNSET, 1933
OIL ON CANVAS
16 x 20 INCHES

COE KERR *GALLERY*

49 EAST 82 STREET
NEW YORK NY 10028
TEL 212 628 1340

EXCALIBUR®

For twenty years Excalibur motorcars have been driven as a personal expression of accomplishment and lifestyle.

The Excalibur's exceptional craftsmanship, integrity of design and marketing philosophy of limited production have created a proven investment value.

The Excalibur was conceived for those who have the means to acquire the finest and is manufactured accordingly. No compromises.

Drive one today . . . and understand.

Please write or call for your nearest Excalibur dealer: Excalibur Automobile Corporation, Department A, 1735 South 106th Street, Milwaukee, WI 53214. 414-771-1815.





SHELL BED

MARCELLO MIONI

LOS ANGELES: 8923 BEVERLY BOULEVARD • CALIFORNIA 90048 • TELEX 698-503 • (213) 278-0368

NEW YORK: Vladimir Kagan Designs • CHICAGO/TROY: Rozmallin • DALLAS/HOUSTON: Eliot & Associates
MIAMI/ATLANTA: Hugh Cochran Associates • SAN FRANCISCO/DENVER: Shears & Window

Photo: Fritz Taggart

THE RIGHT LIGHT.

The Right Light is brilliant: Intensity, direction, color and coverage are completely controlled. The Right Light turns a simple object, painting, or sculpture into a treasure.

Please write us and we would be pleased to send you information or to arrange a consultation.



WENDELIGHTING®

A division of Jacksen International Ltd.
9068 Culver Blvd., Culver City, California 90230. (213) 559-4310
New York City: (212) 682-8775

AD 4/84

The fabric store that's stocked like a designer showroom.

That's Calico Corners, where designer fabrics are always in stock, at 30 to 60% less.

Come see—you'll be impressed by the names on the selvages!

Custom labor available.

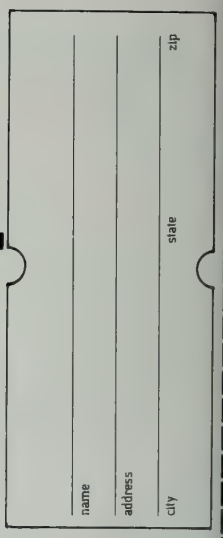
We'll be happy to tell you which of our 60 stores is nearest you by calling toll free 800-821-7700, ext. 810.



CALICO CORNERS®

MOVING? RENEWING? QUESTION or COMPLAINT?

THEN USE YOUR LABEL



Please attach your Architectural Digest label here, or copy your name and address as it appears on your label:

All our services to subscribers are faster when you include your subscription label.

WRITE IN NEW ADDRESS

Name

Address

City State Zip

Unlisting Service. See Below. Just check this box, send us this coupon and your label.

☐ Do not give my name to mail advertisers who rent the Architectural Digest list.

MOVING? Please give us 8 weeks notice. Attach your label when you send us the new address.

RENEWING? Check your label to be sure it's correct. By the way, your label shows the last issue in your current subscription in the top right corner. (Example MAR 81 means March of 1981 is the last issue you'll get.) For uninterrupted service, include your label with your order.

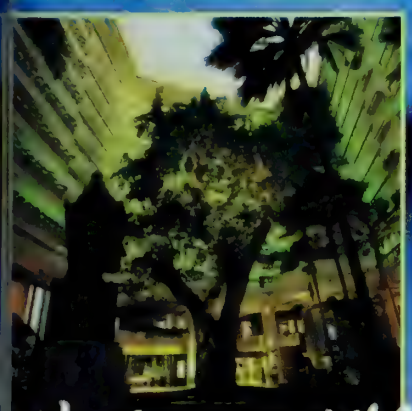
COMPLAINT? We can give faster results when you include your label.

ARCHITECTURAL DIGEST
P.O. Box 2415, Boulder, Colorado 80322

As incredible as the island itself.

It has been called the world's most
autiful resort. On the world's most beautiful
und.

A resort with cascading waterfalls. Rare
pical birds. Glassy streams winding through
lms. If you come to Maui, you must come to
att. The combination is incredible



Wish you were here

YATT REGENCY MAUI

r reservations, call your travel planner or 800 228 9000

Angelo Donghia — The Gift of Perfect Pitch

"COMFORT" IS A WORD Angelo Donghia repeats often during a conversation on interior design. "We'll need so much more of it through the eighties. The stresses of contemporary life wear on us. We'll need a place to go to—warm, friendly, secure.

"I'm not an analyst, of course; I go on instinct. But I seem to have a gift for knowing when an idea is right—when it is appropriate. A friend once called it 'perfect pitch.' "

His easy elegance and controlled fastidiousness affirm the words—as does the office interior around him. Pure Donghia in style, its ambience is severe, dramatic, underdone. A single sofa, plump and cushiony, offers an almost sybaritic contrast.


FELICIANO

"To help make life work better" is Angelo Donghia's goal when seasoning with comfortable appointments the dramatically spare interiors that bear his signature. His specialty: taking a client's unstructured life and "trying to get disorder straightened out—designing a living place that develops patterns."

He directs his energies toward this goal—to create beauty, not simply for aesthetic pleasure, but for the total enrichment of people's lives.

"It's an arrived-at perspective, a gift of maturity. I've always had the sensitivity to beauty, even as a little boy in Vandergrift, Pennsylvania—a tiny factory town. But, of course, the opportunity to experiment, to exercise that sensitivity to its fullest, came later. Now I can elect to work with clients who themselves have great taste and a sense of style."

Apartments for the Ralph Laurens (see *Architectural Digest*, July/August 1980) and for Mary Tyler Moore (July 1983) stand as examples of such a felicitous designer-client relationship.


FELICIANO


FELICIANO

Angelo Donghia sees no disparity between the two. "People sometimes say that about my interiors; they seem to believe that comfortable seating and classic modern design don't go together. But they do. Their points are the same: to make life work better."

Forays into furniture and textile design distinguish Angelo Donghia as a versatile force in the design field. ABOVE LEFT: In the foreground is a prototype of a chair for Mrs. Donald Trump, to be done in gold leaf. The capital on the bamboo table often serves as a design inspiration. ABOVE RIGHT: In his office, the *Tucker* sofa and *Two Tier* chair in gray flannel become part of a neutral backdrop for designs shown daily.

But Mr. Donghia's working methods leave nothing to chance. "Notes—I make dozens and dozens of them before I begin an interior," he says. "I ask clients for their daily routines, one by one and in sequence, and create an ideal place for doing each one.

continued on page 242



THE NEW RENAULT FUEGO:

If Renault Fuego was racy before, there's only one word for Fuego's husky new 2.2 litre engine that cranks out 40% more torque for 1984. And now Fuego has a racier personality through the curves. With power front discs featuring ventilated rotors for added fade resistance. And redesigned instrumentation to **RACIER** monitor Fuego's extra power. Want your Fuego racier still? Choose Fuego Turbo. Inspired by the winningest turbos in Formula One racing. With stiffer shocks and larger sway bars, front and rear. And the sophistication of Bosch L-Jetronic fuel injection and Michelin TRX radials. Even air conditioning is standard. The new Renault Fuego 2.2 is just **$8,995.*** Renault Fuego Turbo, **$11,395.*** More than ever, the ones to watch.

*Manufacturer's suggested retail price. Tax, license, destination charges, met. clearcoat paint ($150), extra. **Sold by American Motors.** **Safety belts save lives.**



RENAULT

THE ONE TO WATCH



Chaise Lounging.

Brasilia. A contemporary masterpiece, this outdoor furniture reaches new heights in unique design. Chaises, dining tables, chairs, lounge chairs and ottomans are all in virgin vinyl strap, of course. Choose frames and straps in 20 designer colors.

Write for our free catalog today. Your files may b obsolete without it.

Tropitone Furniture Company, P.O. Box 3197, Sarasota, FL 33578
5 Marconi, Irvine, Ca 92714

tropitone
Probably the finest

Atlanta: 292-7359 Chicago: 644-6164 Dallas: 651-7013 Denver: 843-4806 High Point: 889-9962 Houston: 780-4880 Irvine: 951-2010 Los Angeles DC: 747-1601 Los Angeles PDC: 659-011
Miami: 757-0659 New York: 753-3377 Philadelphia: 567-5663 Phoenix: 274-0878 San Francisco: 626-1075 Sarasota: 355-2715 Seattle: 763-0422 West Palm Beach: 833-8282



"I never want to be tied down with too many possessions again.

I came here with my books, clothes, and the Indian rugs I collect... What I want is a place where a 10-year-old boy can eat an ice cream cone without my getting uppity about his making a mess on the sofa."

—Ali MacGraw

The attached card is your invitation into the world's most celebrated homes.

R.S.V.P.

I accept.

NOW ONLY 4 PAYMENTS OF $9.98
Save $14.08—26% off the newsstand cost.

Please reserve 12 issues (1 year) of Architectural Digest for me.

Name _____
(please print)

Address _____ Apt. _____

City _____ State _____ Zip _____

☐ I prefer to enclose payment. ☐ Bill me later.

Please allow 6-8 weeks for mailing of the first issue. Foreign orders add $14.00. No installment orders outside the U.S.A. Total payment must accompany order in U.S. currency only, please. Offer good for one year only.

43802

Give it!

Please reserve 12 issues (1 year) of Architectural Digest at $39.92.

Bill to _____
(please print)

Address _____ Apt. _____

City _____ State _____ Zip _____

☐ Payment enclosed. ☐ Bill me later.

Send to _____
(please print)

Address _____ Apt. _____

City _____ State _____ Zip _____

Inscribe gift card _____

Please allow 6-8 weeks for mailing of the first issue. Foreign orders add $14.00.
No credit orders outside U.S.A. Payment must accompany order in U.S. currency only, please.
Offer good for one year only.

21352

I accept.

NOW ONLY 4 PAYMENTS OF $9.98
Save $14.08—26% off the newsstand cost.

Please reserve 12 issues (1 year) of Architectural Digest for me.

Name _____
(please print)

Address _____ Apt. _____

City _____ State _____ Zip _____

☐ I prefer to enclose payment. ☐ Bill me later.

Please allow 6-8 weeks for mailing of the first issue. Foreign orders add $14.00. No installment orders outside the U.S.A. Total payment must accompany order in U.S. currency only, please. Offer good for one year only.

43802

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY CARD
FIRST CLASS PERMIT NO. 1051 BOULDER, CO

POSTAGE WILL BE PAID BY ADDRESSEE

ARCHITECTURAL DIGEST
P.O. Box 2414
Boulder, Colorado 80321

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY CARD
FIRST CLASS PERMIT NO. 1051 BOULDER, CO

POSTAGE WILL BE PAID BY ADDRESSEE

ARCHITECTURAL DIGEST
P.O. Box 2418
Boulder, Colorado 80321

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY CARD
FIRST CLASS PERMIT NO. 1051 BOULDER, CO

POSTAGE WILL BE PAID BY ADDRESSEE

ARCHITECTURAL DIGEST
P.O. Box 2414
Boulder, Colorado 80321

Enter the elegant, exciting world of Architectural Digest

(See other side for subscription details.)



Tad Gilmore's Antique Register©

A NATIONAL TRAVEL-GUIDE DIRECTORY OF ANTIQUE AND FINE ART DEALERS

California

LA JOLLA

Kenneth Brown, Inc.
1144 Prospect Zip 92038
Ph (619) 454-2700
Hrs M-F 10-5, cl Sa, Sun
Distinguished jewelers specializing in precious gems; dealers in South East Asian Art for over 35 years. Also extensive snuff bottle collection, netsukes, fine jade and porcelains. John Siglow, proprietor.

La Jolla Antique Corner
6913 La Jolla Blvd. Zip 92037
Ph (619) 454-1261 Hrs 10-4, cl Sun., M
A new happy and friendly source for period French country antiques and unusual Kitchen accessories. 18th and 19th century armoires, bonnetieres, tables and other finely carved prized furniture. Visit this direct importer and enjoy the beauty of provincial French antiques presented by a dealer that loves her work. Design consultation available. Circle #3 for brochure.

LOS ANGELES

Japan Gallery
930 N. La Cienega
Ph (213) 652-3336
Japanese fine art specialist. Serious antiques for the serious collector Sumurai swords and fittings, armour, lacquer, inro, woodblock prints, fine cloisonne, scrolls, screens, sculpture. In Tokyo 1-14-32-210 Jingumae Shibuyaku Circle #10 for brochure.



Fine Quality 19th Century Japanese Cloisonne Vase, c.1870. From Japan Gallery of Los Angeles

PALO ALTO

Andre Ruzhnikov Russian Icons
PO. Box 1261 Zip 94302
Ph (415) 858-0469 By appt only
Russian icons 15th-19th C. Vast selection of subjects and styles. Collections of museum quality formed. Also Russian silver, Faberge. Circle #5 for photo portfolio.

SAN CLEMENTE

Colby Antiques of San Clemente
510 N. El Camino Real Zip 92672
Ph (714) 492-5130, 492-2620 Hrs 10-5
Investment quality antiques are stressed in the many galleries. 18th and 19th C. English and European. One of America's premier dealers. Circle #1 for brochure.



1. Imperial Yellow Fish Bowl. Tao-Kuang 1812-1850. 25" high, 22" diameter.
2. Japanese Bronze Temple Drum. Tokogawa Crest. Late 18th Century. 34" high
3. 18th C. Japanese Nashige Lacquer Stand & Mirror Box. Tokogawa Period. 28" high
4. 17th Century Ming Dynasty Huang Hua Li Side Chair. Original Cane Seat
5. Antique Japanese Mother of Pearl Tea Table. 18" high, 10" wide, 12" deep

Warren Imports
Far East Fine Arts

1910 South Coast Hwy., Laguna Beach, CA 92652 (714) 494-0150
166 North Palm Canyon Drive, Palm Springs, CA 92262 (714) 325-1070
Circle #30 in coupon for brochure.

SAN FRANCISCO

Accents on Asia
2263 Union St. Zip 94123
(415) 563-1955 Hrs. 11-6, cl Sun
The most unusual store of its kind. Direct importer from all of Asia. A rare collection full of surprises. Porcelain to unique art objects. Sacred temple art, rugs, furniture, Khamer pottery, Ivory carvings, miniatures, blue & white, erotic art, life size sculpture Circle #90 for brochure

Antique Fair
1700 16th St. at Showplace Square So.
Ph (415) 863-3914 Hrs 10-5, cl Sa, Sun.



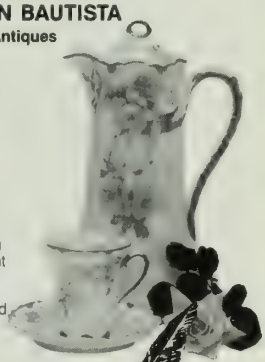
One of the West's leading trade sources specializing in quality Country French Antiques. Always a large selection of fine armoires, bonnetieres and tables. Only through your dealer, designer, or architect. Circle #28 for brochure.



Edwards Antiques Accessories at the Galleria at Crocker Center
50 Post Street Zip 94104
Ph (415) 788-0409 Hrs 10-6, cl Sun.
Edwards has long been one of California's foremost antique dealers and has now moved to downtown San Francisco's most exciting architectural and shopping triumphs — the Galleria at Crocker Center.

SAN JUAN BAUTISTA

Lillian Johnson Antiques
405 Third Street
Ph (408) 623-4381
Hrs 10-5, cl M.
Haviland matching service specialist with over 4,000 patterns in stock. We are the china shop on an earthquake fault. Write today for free brochure explaining how you can be on our want list for your pattern's missing pieces. We buy and sell. Circle #21 for brochure.





We offer an outstanding inventory of beautifully restored slot machines in perfect working condition. Legal as collectables, these bandits of Yesteryear have proven to be a terrific investment . . . an investment you and your friends can really enjoy. We sell and ship worldwide. Satisfaction guaranteed. Send $3 for color catalog and price list.

Florida Funtiques

3350 Ulmerton Road Suite 10
Clearwater, Florida 35520
(813) 577-3456

Place Du Carrousel

Carrousel Midwest's new gallery. The nation's leading dealer in antique horses and animals specializing in rare and investment quality antique carrousel figures.



2916 McKinney Ave.
Dallas, Texas 75204
(214) 263-1418
Circle #86 for catalog.

Let me register you



Just send me this coupon and I will register you with any of the above Antique Dealers. Circle the items you want and include **$1 for handling** and I will forward them to the dealers you indicate.

Dear Tad:
Enclosed you will find $ _____ which includes the **$1 for handling** as well as any costs requested. My check is made payable to Tad Gilmore. **(US Funds Only.)**

1. Free **3.** Free **5.** $6 **8.** $6 **9.** $25
10. Free **21.** Free **28.** Free **30.** Free
86. $6 **90.** Free **92.** $12

Name _____ Address _____
City _____ State _____ Zip _____

Mail to: Tad Gilmore P.O. Box 42345 San Francisco, CA 94101 (415) 921-1649
April 1984 Architectural Digest National Edition Antique Register Coupon

Angelo Donghia — The Gift of Perfect Pitch
continued from page 238



JAIME ARDILES ARCE

It's amazing how many people don't know their routines, have never thought about them. Or, maybe, like most people, they live somewhat chaotic lives and have no routines. It's an exhausting way to live! My joy is in trying to get that disorder straightened out—designing a place that develops patterns, as there were in American homes of earlier times.

"I do only a few spaces a year," the designer continues, "so I can choose people, and they can choose me. I like to have control; I like to be aware of every detail of every project my firm works on."

Strict attention to fine detail is a Donghia specialty. "How can a client be satisfied—how can *I* be satisfied—if there are paint spills, if hardware doesn't work, if the edges of doors aren't as well finished as their faces? Getting craftsmen who'll do such work is hard, of course. I've lost lots of hair searching for the right ones," he jokes. "But I've found them."

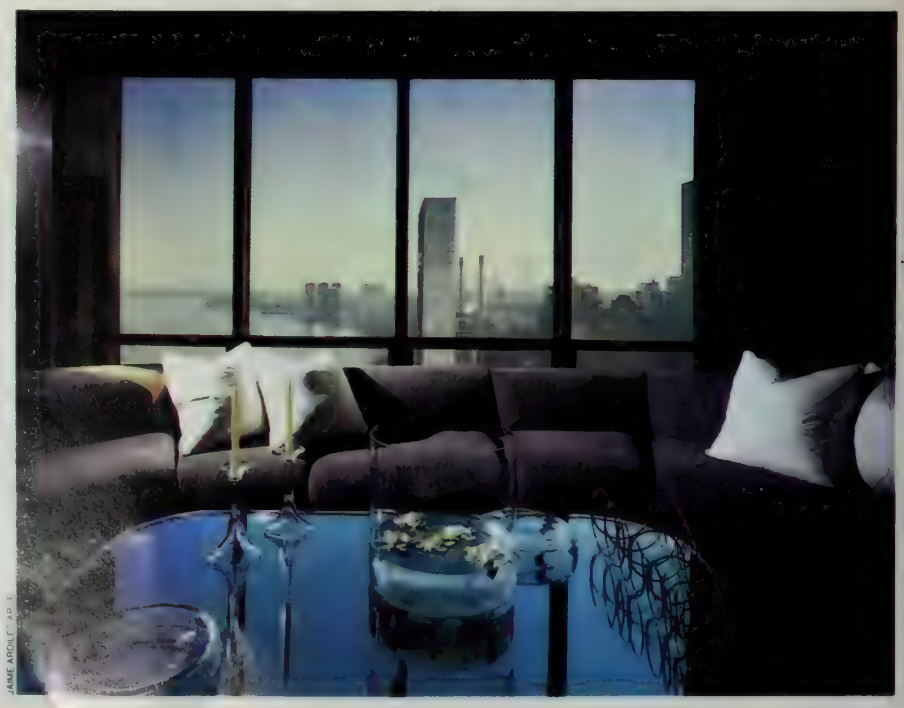
Like all successful creative people, Angelo Donghia has some strongly held aesthetic prejudices. "Ceilings are the stepchildren of interior decorating; they're often ignored. Take the ceiling in my office: It has the usual needed things—lights, vents, and so on—but I've imposed an order on them. Walls, too, often need neatening. I put in electrical outlets only where they are actually needed.

"Now, about scale. In design, it's almost a fighting word. What is 'too big' or 'too small'? I say, 'Let's be too big!' I love overscale—better overscale then underscale."

As for art, he takes a very personal approach. "I don't like paintings used for the sake of filling up space or being fashionable. If you're trying to impress, hang the money on the wall instead! I always recommend that my clients go to very reputable galleries and buy things they love. In my home, I like to have art by people I know, not just strangers, so that the works are like dialogues with friends. If I could afford two great Matisses, that would be an exception to the rule, but I can't.

"However, I do keep in touch with the wide world of creativity. I go to museums, to galleries. I read; I must—it feeds us, artistically. A single button on a Diaghilev costume,

ABOVE: Recently created for a couple who were his first clients over twenty years ago, Angelo Donghia's design for this New York apartment was influenced by the sleek elegance of a 1930s ocean liner. In the entrance hall, a brass handrail and lacquered burl moldings convey an air of nautical crispness. BELOW: The simplicity of a custom-designed sofa in the living room allows the view to dominate.



JAIME ARDILES ARCE

continued on page 244


Triple Orange
Grand Marnier
Liqueur
PRODUCE of FRANCE
Up is always a step in the right direction.
Grand Marnier.





Angelo Donghia
continued from page 242

for instance, can reveal to me the answer to a whole scheme of things. It acts as a reminder of something I already know, deep down. Everybody has creativity, I believe—designers are just better at getting it out. But getting it out is learnable."

He sees the aforementioned need for greater comfort as part of the current trend in design. "And some change in color direction, perhaps,"


JAIME ARTIGAS ARCE

"I love that apartment," says Angelo Donghia, of his design for the Ralph Laurens. "After the overstuffed seventies, it's a cleaning out." Furnishings covered in sailcloth, and unadorned walls, enhance the airy effect.

he muses. "We went through a wave of pastels—soft pinks and violets—and I think we're swinging now to the other side of the spectrum, to deep rich jewel tones—magentas, sapphire blues, verdant greens, ruby reds. We see both the gentle and the strong colorings center stage now.

"The near future—that's fascinating to speculate on! Designers will need to be comfortable with electronics, because that is increasingly a part of our homes and lives. We'll be spending more time at home, in our private and business lives, with less emphasis on possessions, more on human values and relationships.

"I know some of my peers think decorators shouldn't get involved in such considerations," he admits. "But

continued on page 246



ETHAN ALLEN OFFERS YOU ITS NEW BEST SELLER ABSOLUTELY FREE.

It's here. The newest edition of the Ethan Allen Treasury. And it's being received with rave reviews. You'll find hundreds of full-color pages filled with inspiring ideas and helpful hints on how to furnish every room in your house. The Ethan Allen Treasury is required reading for anyone who wants to know anything about decorating. And your own free copy is waiting for you at your Ethan Allen Gallery, now.

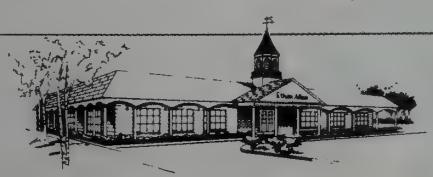
To get your free Treasury bring this coupon to your local Ethan Allen Gallery—no purchase required. You'll find your neighborhood Gallery listed in the Yellow Pages. Or if you prefer, just send this coupon with a check or money order for the *special introductory price of $5.00 (regularly $10.00)* to: Ethan Allen, Box 1066, Danbury, CT 06810.

Name_____

Address_____

City_____ State_____ Zip_____

© 1983 Ethan Allen, Inc.



Ethan Allen Galleries

We help you make beautiful rooms.



Waves 13⅜"W × 8⅜"H. © 1984 WEIL CERAMICS & GLASS, INC.
Send $15.00 for full color catalogue
Exclusive importers: Weil Ceramics and Glass Inc., 303 Paterson Plank Road, Carlstadt, New Jersey 07072

Crafted with the skill of the hands. One at a time.

At Kittinger each piece is created one at a time, in the furniture-making tradition of the 18th Century. The essential difference between a Kittinger *Williamsburg* Reproduction and its original is just 200 years. Send $8 for 200-page "Library" to Kittinger, 1905C Elmwood Avenue, Buffalo, New York 14207.



Williamsburg
Furniture Reproduction

KITTINGER

Atlanta, Boston, Buffalo, Chicago, Dallas, Denver, High Point, Los Angeles, New York, San Francisco, Seattle, Vancouver BC, Washington, DC
•identifies trademarks of The Colonial Williamsburg Foundation. Reg. U.S. Pat. Off.

continued from page 244

we should! Designers work with chairs and tables, of course—but we also work with human beings, their bodies, their feelings, their desires to be comfortable and happy, and to survive. That is what we must think about, surviving, and having mankind survive, in comfort and dignity. That's how I see it."

In such a context, Angelo Donghia can dismiss suggestions that he has reached a pinnacle of success. "People say to me, in effect, 'How far you've come!' From my perspective, I'm just beginning; I've only now consolidated my skills. Now I can reach further and further into that future I talked about. And that's so exciting, such a source of creative energy and joy! I'd like, for example, to design a village or a small city—and I know that now I am capable of it.

"I've discovered a perspective on my career, and it's this: To succeed, you must be ready and willing to fail. It is only when you realize nonsuccesses are a natural and inevitable part of the process, and relax about it, that you increase the successes you have. That's what I would advise young designers—or anyone."□

—Wendy Murphy



JAY STEFFY

In Mr. Donghia's home, "little has changed" since he arranged it thirteen years ago. "I still base my design philosophy on simplicity, comfort and luxury." Wood floors, cushioned seating and a chandelier reiterate his assertion.



Peony

138 SOUTH ROBERTSON, LOS ANGELES 90048 · 213.273.8490 · 8687 MELROSE, LOS ANGELES 90069 · 213.

6 Volumes of Coordinated Fabrics/Wallcoverings Distributed by

WALL PRIDE INTERNATIONAL

213-997-2700

Du Pont TEFLON® soil & stain repeller

PHOTO: LARRY CARPP

Howard & Schaffer NEW YORK · Wall Pride THE WEST · Howells DENVER · Crown CANADA · Patton OHIO · Seabrook CHICAGO · Seabrook THE SOUTH · Lappin NEW ENGLAND · Hirshfield's MINNEAPOLIS · Jack Bowles DALLAS

The Resort Bargain Of The World.

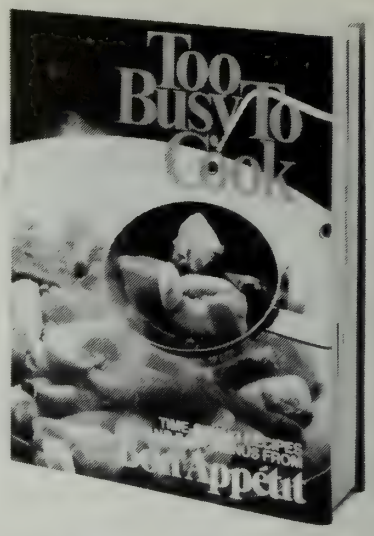


"Action" is one of the better words to describe Las Vegas. Whether it's business or pleasure, a Las Vegas visit pulsates with non-stop fun and excitement.

"Value and Variety." That's Las Vegas. From 53,000 guest rooms that rank among the least expensive in the resort industry, to a dining selection ranging from gourmet to buffet, Las Vegas entertains your every desire. And nowhere can you see so many superstar performers and lavish revues.

It's why they call it, The Resort Bargain of the World. Call your travel agent for details.

LAS VEGAS CONVENTION AND VISITORS AUTHORITY.
Your "Pre and Post" Olympic Games Host.



"Too Busy To Cook?"

A Collection of Fast & Fabulous Recipes from Bon Appétit

Now there is an entire volume of imaginative, timesaving recipes compiled from **Bon Appétit's** "Too Busy to Cook?" column. All can be completed in an hour or *less,* are deliciously different, are kitchen tested, and are perfect for today's tastes and busy lifestyles.

Includes: more than 600 recipes
• complete cross-referenced index
• more than 48 full-color photos
• special chapter heads with extra tricks, tips, and techniques to save time • and much more!

Order today for no-risk 14-day examination. Your satisfaction is guaranteed.

SEND TO: The Knapp Press,
111 10th Street, P.O. Box 10248, Des Moines, Iowa 50336

Please send me ___ copies of Too Busy to Cook @ 19.95 each plus $2.50 shipping and handling. (For shipments to Calif., Illinois, or Iowa please add applicable sales tax.) I understand that if not completely satisfied, I may return it within 14 days for a full refund.

Total amount enclosed: $_____
(checks payable to The Knapp Press)

☐ Charge my order to: ☐ MasterCard ☐ VISA

Card # _____
(If MasterCard, include Interbank # shown above your name)

Expiration date _____

Signature _____

Name _____

Address _____

City _____ State ____ Zip _____

Please allow 6 weeks for delivery. W48


Cushiony elegance. Cunningly scaled by Brayton. Concorde.
FRAN MURPHY INC
D&D Centre of The Palm Beaches 401 Clematis Street, Florida Phone (305) 659-6200
A Home Furnishings Trade Showroom
Highpoint, NC Headquarters:
P.O. Box 7288 (919) 434-4151
New York (212) 371-6131
Chicago (312) 822-0711
Los Angeles (213) 652-5450
brayton international collection

Timberpeg's Post & Beam construction explained.

Timberpeg uses a 300-year-old method called post and beam construction for each of the individually designed, thoroughly modern homes we build.

We don't use nails! Instead of 2" x 4"s, we use 8"x 8" timbers for the frame. These are interlocked by mortise and tenon joints instead of nails. The result is a home of rugged durability that meets every standard of architectural good taste.

The home is remarkably energy efficient. Post and beam construction literally wraps your home in a tight envelope, and opens both active and passive solar possibilities.

The perfect blend of contemporary and traditional. But the real reason for choosing Timberpeg is the beauty of the natural wood and the awesome spaciousness of the interiors. Glass, texture and color are carefully blended for a spectacular appearance.



Get all the details in our brochure/portfolio. Act today to learn how you can build your own Timberpeg original. Send $10.00 for our full color, 50-page brochure/portfolio to the Timberpeg office nearest you. VISA® and MasterCard™ orders please call.

Dept. ADB, Box 1500
Claremont, NH 03743
(603) 542-7762
Dept. ADB, Box 1007
Elkin, NC 28621
(919) 366-2501
Dept. ADB, Box 8988
Ft. Collins, CO 80525
(303) 221-3355

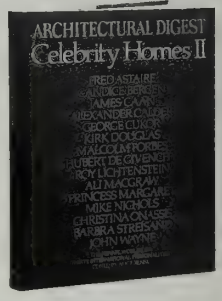
Dealer inquiries invited.

TIMBERPEG

© 1984 T. Peg, Inc.



Meet famous personalities. Visit their private retreats.



Come with us behind the scenes... From James Caan's rugged California retreat to Givenchy's elegant Parisian apartment, from Ali MacGraw's lovely hideaway at Malibu to Christina Onassis' fabulous ski chalet in St. Moritz, *Architectural Digest's* Celebrity Homes II treats you to a privileged look inside the penthouses, plantations, and pied-à-terres that 30 famous individuals call home. Includes candid interviews and lavish color photos throughout.

Order today for a no-risk, 14-day examination. Your satisfaction is guaranteed!

SEND TO:
THE KNAPP PRESS
111 10th Street, P.O. Box 10248,
Des Moines, Iowa 50336

Please send me _____ copy/copies of Celebrity Homes II at $35.00 each plus $2.50 shipping and handling. (For shipments to CA, IL, or IA please add applicable sales tax.) I understand that if not completely satisfied, I may return it within 14 days for a full refund.

☐ Check payable to The Knapp Press
☐ Charge my order to:
☐ MasterCard
☐ VISA

Card # (if MasterCard, include Interbank #)

Expiration date

Signature

Name

Address

City

State Zip

Please allow 6 weeks for delivery. W49

An Exciting International Event!

Warner Imported Linens Vol. II

Stunning Italian linen designs and exquisite oriental linen textures have been brought together in one great collection. There are new concepts in burlap weaves, paper weaves, stripes in two and three tones, textures in duotones, string weaves over colored grounds and myriad other beautiful, beautiful wallcoverings. They're all paper backed and available in double rolls 36" wide x 8 yards or triple rolls 39" wide x 11 yards.

Warner Imported Linens Vol. II is available now through interior designers and decorating departments in fine stores.

Warner Wallcoverings, 108 S. Desplaines, Chicago, IL 60606
Showroom: 6-134, The Merchandise Mart, Chicago, IL 60654

All the elegant things happening to walls are by **Warner**
Wallcoverings & Fabrics



Diana Phipps Plunders the Barrows of London

"WHEN I SEARCH FOR the perfect object," says London interior designer Diana Phipps, "it's the imperfections I look for—cracks in the glass, chips in the crockery. If something has a few of those, it is more likely that I can afford it." Mrs. Phipps mends the cracks herself. She also decorates whole houses herself, stapling fabric to walls and chairs, and painting opulent wood grain onto everything else. Her book, *Affordable Splendor,* tells how. The book also tells of her childhood in castles in Czechoslovakia, and of her fondness—call it compulsion—for bringing rooms to life.

Fashionable streets and famous shops are not this designer's territory. Her rooms begin, instead, in the junk shops, market stalls and barrows of London. She looks for old materials—Victorian paisley shawls, embroideries, cushions and kilims—anything that can be used to build up an atmosphere quickly. She mixes them all and doesn't mind holes.



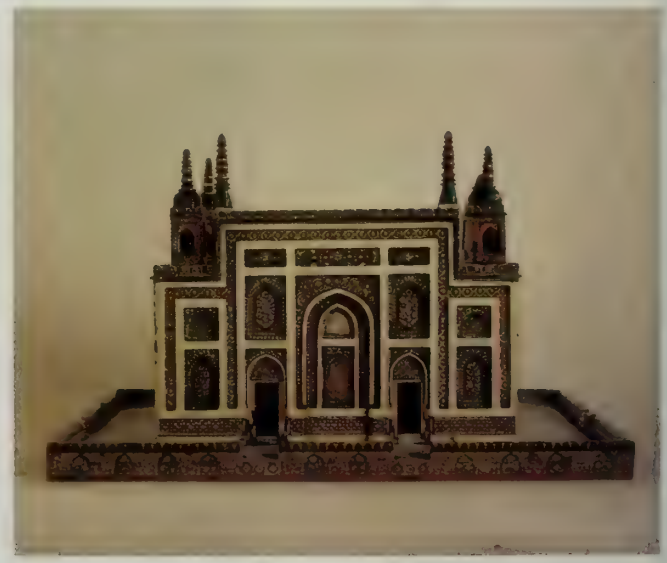
PHOTOGRAPHY DERRY MOORE

If a Fabergé egg were to plunge Humpty-Dumpty style onto the floor, London interior designer Diana Phipps would be just the one to put it back together. Her taste has always been for the splendid but affordable object, which means cracked glass, chipped pottery in need of minor or major repairs.

Luck plays its hand. What she finds is what the room gets. It could be a bolt of fabric at the right price; it could be a chandelier with a glow of Victorian coziness; it could be a huge pot with a bit missing out of the back. The find is a beginning, and the room goes from there. She works by eye, rather than by the rules, and says, "For me, design has nothing to do with preconceived ideas. It's better to keep flexible and let the room take shape as I go. One thing leads to another. As for objects, they enter at all times and at no particular time. They just gravitate and then become part of the chain. An object could enter the picture early and influence everything else; it could come last and quietly tone in. If all my own things



Even as decorative accessories, a pair of camels cannot escape their fate as beasts of burden. "Objects must be useful," says the designer, who transformed the larger dromedary into a functional and amusing table.



An ivory model of a palace seems an exotic fantasy designed for a flamboyant Indian prince. It now serves as a humble storage bin. "Under the roof," Mrs. Phipps reveals, "I hide paper clips, miscellany and glue."

continued on page 256

Demoralize thy neighbor.

ASTON MARTIN
LAGONDA

It's one thing to trundle by in a Bentley, Jaguar, Mercedes or the like. Everyone in your neighborhood has one of those.

It's quite another thing to come in for a landing in your Lagonda.

The Lagonda is an Aston Martin and Aston Martin reflects your personal style: everyone knows that you have one, but no one knows exactly what it is. The Lagonda is, in fact, the automotive paradox.

For example, at a time when many cars are made largely by robots, the Lagonda is made entirely by hand. The aluminum body panels are hammered into shape, welded, sanded and finished with 23 coats of lacquer. (It has been said that looking at the finish of a Lagonda is like falling into a pool.) Even the engine is hand-made and signed by one of our four engine builders.

The paradox continues.

The Lagonda is powerful and fast. Should you wish to drive at one-fifth the speed of sound, this is the safest car in the world to do it in.

For all its power, handling capability, and advanced electronic instrumentation, the Lagonda is a remarkably reliable and essentially simple car.

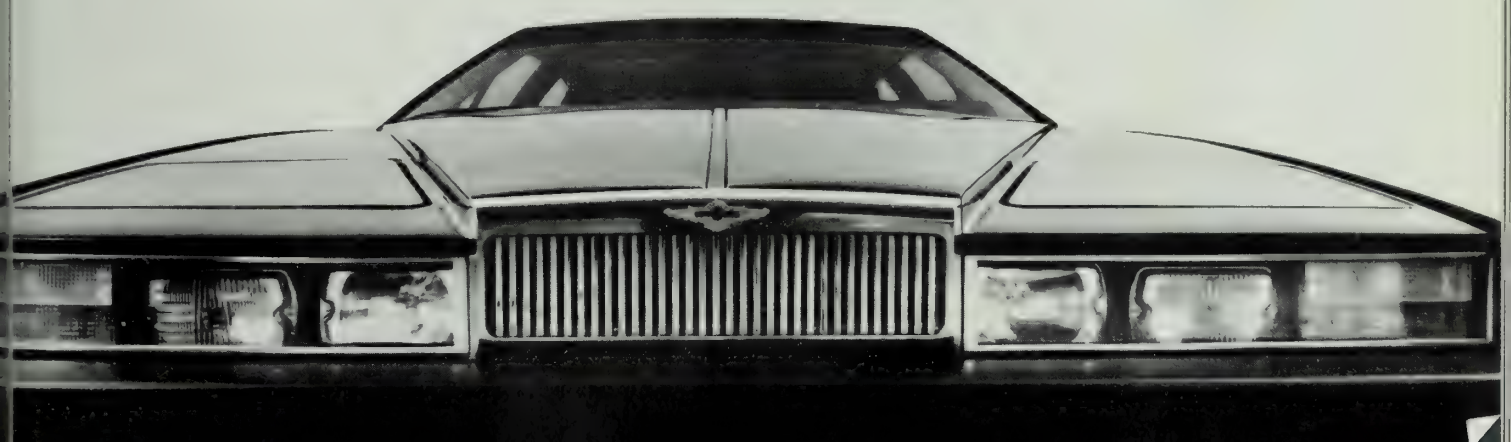
We build the Lagonda at the rate of three a week. Twenty-four are designated for the United States market each year. That's about as fast and as many as we can manage.

Should your neighbors ask you, as you glide by, what kind of car the Lagonda is, by all means tell them. Should they ask where they can get one, tell them they probably can't.

That should do it.

Write for our brochure.

Aston Martin Lagonda, 342 W. Putnam Ave., Greenwich, CT 06830, (203) 629-8830





PIETA
by
Michelangelo

18½" x 14" (39 lbs) on alabaster base..... $514 ppd

An incredibly detailed smaller version (9" x 7") is available for $103 ppd.

Both are made from oxolyte resembling the original Carrara marble in appearance, weight, and feel.

It is doubtful that Michelangelo himself could have made a more faithful reproduction than this. Eleganza is proud to make it available. Pay by check, Visa, or Mastercard. Color catalogue of 110 sculptural masterworks $3.

Eleganza Ltd. *Importers of Fine Statuary*

1820 M5 Magnolia Way W., Seattle, WA 98199 tel. (206) 283-0609



HANSEN *Lamps*

George W. Hansen, Inc.

121 East 24 Street
New York, N.Y. 10010
(212) 674-2130

Dallas
Vivian Watson Assoc

Los Angeles
J. Robert Scott Assoc.

San Francisco/Denver
Shears & Window

Long-stemmed Rose & Lyre



The newest addition to Old South's collection of classics for elegant living is the graceful Bar Stool to match the popular Rose & Lyre Dining and Seating Groups.

Lovingly hand-crafted of solid cast aluminum and offered in a variety of hand-rubbed antique finishes – cushioned or cast openwork seat, for use indoors, on patio, or at poolside.

SEND $1 FOR FULL-COLOR CATALOG OF UNIQUE OLD SOUTH REPRODUCTIONS FOR HOME AND GARDEN.

Moultrie
Manufacturing Company

P.O. Drawer 1179 – Moultrie, GA 31768
(800) 841-8674 Toll-Free

Photographer: Mark Ross

Benz Catapilla Seating

A sectional, sofa steps beyond the competition. Imported from Europe, this model combines classic styling details with top quality construction features to insure strength, durability and extreme comfort. Available in a selection of sofa and loveseat sizes, as well as a recliner with complementary ottoman. Offered in a wide range of imported fabrics and choice leathers.



Cy Mann Designs LTD

DECORATION & DESIGN BUILDING

Full-Color, 200-Page Catalog with Specifications—$25.00

979 THIRD AVENUE (at 58th St.) NEW YORK CITY 10022 • 212-758-6830

CHICAGO • DALLAS • DETROIT • HOUSTON • LOS ANGELES • MIAMI • SAN FRANCISCO • WASHINGTON, D.C.

Diana Phipps Plunders the Barrows of London
continued from page 252

should suddenly disappear, I'd be delighted. I'd start all over again, and the house would be completely different. As it is, I never have time, money, or space to add more."

When searching, it's the shape and scale of things she looks for first, and on the whole, she would rather have something too big than too small. Color comes next. She likes blue and white china, because it looks light and airy, and because she can buy good pieces quite cheaply if they need mending. She likes objects that have had a past, but says, "That doesn't mean I want to own Marie Antoinette's dressing table. I like things that have had an 'active past.' " In that category are some treasured molds for casting celluloid dolls' heads, and some articulated wooden figures once used as artists' models. Ideally, she likes things that were useful then and are useful now.

She likes what she calls "the flukes, things that are out of the norm. I know that if a favorite painter were having an exhibition, and I were a buyer, I wouldn't have to be there first. Other people would try to buy work typical of the artist; invariably, I would like the one least common."

She likes the things that are left over: the oddities, the lost and forgotten bits that other people walk past. She sees things not as they are, but as they could be if taken apart, mended, reassembled. She might take old paint off; she might put new paint on. Bargains are her province. "Expensive objects demand responsibility," she says. "You have to insure them, protect them, and clean them without smashing them. But the value of my objects lies in the pleasure they give me."

Diana Phipps's houses in London and in Oxfordshire are full of her wonderful bargains, and space is close to being a problem. "I never know, when I buy something for myself, where I'm going to put it. I run around with things, looking for a place to put them. Tough luck if they're marble! From house to house, room to room. What else do people do at night when they can't sleep? Some people raid the icebox. I move furniture—and raid the icebox."



An artist's model or articulated figure is the sort of oddity Mrs. Phipps ferrets out in the junk shops and barrows of London. "I bought it," she says, "because I didn't know what it was."



A tireless seamstress, the designer finds this dragon pincushion convenient for holding fabrics firm for her embroidery. It is a singular item in her eccentric zoo of "found animals."



A mold for casting dolls' heads is a curiosity found in London's Bermondsey Market. Part of a collection, it falls into Diana Phipps's favorite category—"things I've never seen before."

For all of these things, it's not what the designer has, but how she uses it. A marble head is deliberately left where it will look forgotten, under a chair or on the landing. Cushions evoke visions of seraglios, so deep and comfortable are the heaps.

She has no rules for herself and no rules for her clients. "They usually have their own objects, and I think they should," she asserts. "I just pray they don't like china figurines. If my clients had something hideous, I probably wouldn't say anything. If they brought me into the room and said, 'Something's not right. What should we do?' then I might just make a suggestion, but I couldn't be more insistent than that."

Mrs. Phipps's eye and instinct work together. "I suppose, like everyone else, I am influenced by fashion, but that's against my better judgment. It's not that I'm suddenly bored with something. Rather, everything else seems to be leaning away, and my eye can't accommodate it. If that happens, I just lock whatever seems wrong in a cupboard. I'm bad at selling things—my objects are seldom worth much, and I have a certain loyalty to a find—so it all has to stay with me, preferably unnoticed, until I can give it away.

"If I had a collection of Frederick the Great boxes all inlaid with precious stones, I wouldn't lock them up," she muses, "I'd mass them all on one table for an exorbitant display. On the other hand, I might put one delicate eggshell, found on a summer's walk in the country, on a table by itself. It all depends on the things, my mood, what looks right and what amuses me. That's the most important thing. Above all, people should surround themselves with things that cheer them up. What cheers me up is the unexpected. I'm not a collector. I'm really a scavenger."□

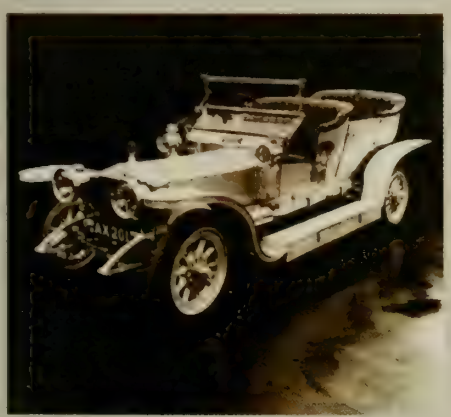
—Elizabeth Lambert

Since 1906, eighty-five thousand Rolls-Royce motor cars have been built. Over half are still on the road. Most of the others are in private collections.

Rolls-Royce lives forever. The Rolls-Royce you select and drive today could be driven into the next century by your grandchildren, and their children. And on. And on. And gloriously on.

Take, for example, one of the first Rolls-Royce motor cars ever made—the 1907 Rolls-Royce Silver Ghost, a remarkable motor car which is still going strong after three-quarters of a century and more than half-a-million miles.

Rolls-Royce lives forever.



Every one of the 85,000 Rolls-Royce motor cars ever built has been, for the most part, made by hand, without compromise



to whimsy of the times, but instead with a commitment to the Rolls-Royce standard of excellence.

A standard that recognizes when you are building a motor car to span generations, attention to detail is more important than attention to the clock.

This commitment is typified by the Rolls-Royce V-8 engine which is assembled by hand and is legendary for its power, smoothness and silence. This commitment is beautifully visible in the interior with its Connolly leather, walnut burl, and lambswool.

There are two ways to build a motor car. The rest of the world's way—and the Rolls-Royce way. A way that requires engineers and artisans to blend their skills in each and every Rolls-Royce they create.

We can go on and on and on because there is a story of excellence to be told about every inch of this great motor car. Perhaps the best way to sum it up is to say: Rolls-Royce makes a magnificent statement that your standards, your taste, and your appreciation of quality, like Rolls-Royce, will live forever.

ROLLS ROYCE



Rolls-Royce. Simply the best motor car in the world.

For information, contact your local authorized Rolls-Royce dealer or the national Rolls-Royce office (201-460-7800).

© Rolls-Royce Motors, Inc., 1984. The names "Rolls-Royce," "Corniche," and "Silver Ghost" and the mascot, badge, and radiator grille are registered trademarks, as are the Bentley name, mascot, and badge.



DANSEUSE EN REPOS Painting

© 1983 Nicola Simbari

SIMBARI

ORIGINAL GRAPHICS AND PAINTINGS

Books and Catalogues available. Prices on application.

TAMAR ARTS LTD

THE GALLERY

60 EAST 54TH ST., NEW YORK, N.Y. 10022. TEL: (212) 826-0556

Pan Am. First In Space.



The first thing you notice as you enter the First Class Cabin of a Pan Am 747 or L-1011 Clipper® is the extraordinary feeling of space.

First In Comfort.

And as you settle into your Space Seat, your Pan Am Sleeperette® Seat, this sense of spaciousness becomes even more impressive. There's space in front of you, around you, above you. But above all, space to give you something so very rare in air travel today, a sense of privacy.

First In Food And Wines.

And because of the comfort so much space offers, Pan Am's Five Star Dining is gracious dining. Offering a wide selection of international entrées from the trolleys. Served on fine china. On snowy linen. And you'll whet your appetite with some of the world's most respected wines, especially selected from the wines of the world by Pan Am's international wine consultant.

First In Service.

Pan Am enjoys a 56 year tradition of fine service, impeccable service. Truly First Class from the time you're welcomed aboard till your coat is returned. It seems, in fact, as though we invented luxury in the air. But then, after all, we did.

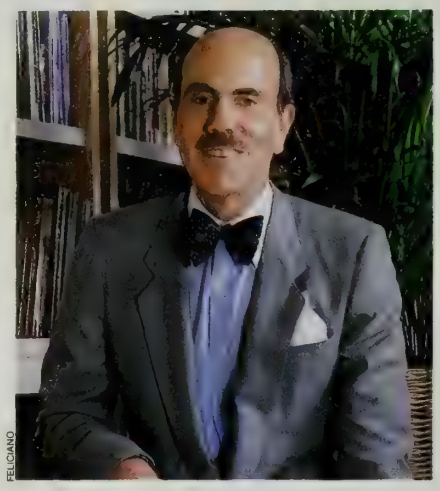
For reservations and information call your Travel Agent or Pan Am.

Pan Am. You Can't Beat The Experience.®

Once around the Lake — Geneva's Cottage Crafts

"I FIND GENEVA and its environs one of the most exciting places in the world," says New York interior designer Joseph Braswell. "But it's not exciting in the way a great architectural experience is exciting—as the ruins of Athens are, for example. Instead, I'm drawn to the crafts; it's a challenge to incorporate Swiss techniques into my own projects there."

In Mr. Braswell's frame of reference, Geneva and Gstaad are one experience. He shuttles back and forth between the two like a New Yorker going to the Hamptons. Most of his work has been in picturesque Gstaad, designing the interiors of a group of chalets called *La Residence*, part of the Palace Hotel. His work there gave him the opportunity to study Alpine architecture. "The Swiss built their homes so heat would collect during the day. The ceilings, consequently, were low, and the fireplaces were small, for concentrated warmth.

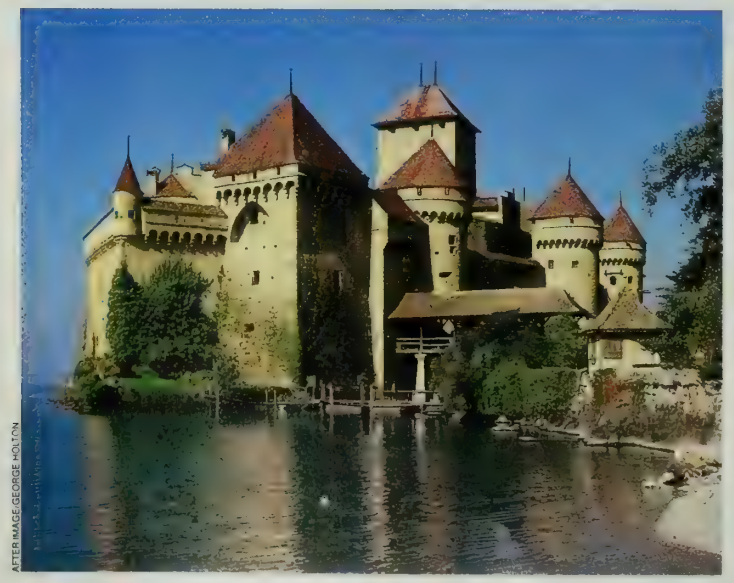


FELICIANO

Speaking of "the Geneva experience," New York interior designer Joseph Braswell includes the entire lakeside area, lauding its culture, scenery, architecture and indigenous crafts.

"As an outsider, I had to be careful translating my own taste into the Swiss techniques and typical crafts," says Joseph Braswell, who worked through the firm of Walter Matti to find craftsmen. "I used one technique called *sgraffito*, a way of carving wet concrete to create floral and geometric designs. I also discovered *Bauern Malerei*, literally translated as 'peasant painting'—fanciful, decorative painting on the exterior of a house. I used unconventional colors for flowers, like black and deep red."

The designer also admires Swiss expertise with wood, either for boiserie or paneling. "The craftsmen work wood like butter," he says. "My departure from the Swiss style was to leave the wood its natural pale color, rather than changing it with stain or paint." Another technique he found was *Scherenschnitt*, cutting paper with scissors into designs that represent pastoral landscapes. This is usually done in black paper pasted on a white background, but looking in



AFTER IMAGE/GEORGE HOLTON

An imposing Medieval stronghold, Chillon Castle dominates a rocky islet near Montreux. To view historical dwellings, Mr. Braswell prefers touring Lake Geneva by boat. Much of the architecture is difficult to see from the road.



AFTER IMAGE/FRITZ HENLE

A breathtaking glimpse of the Alps can be appreciated from the port of Vevey. Here, the designer enjoys dining at the Trois Couronnes on "grilled perch, poached pears and Aigle wine."

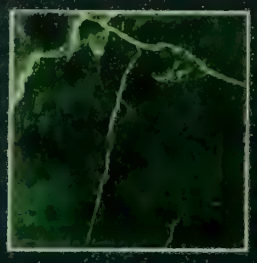
continued on page 264


SB SUPERIOR BANK
MasterCard
5412 3456 7890 1234
6000
JOAN YOUNG
VALID THRU
00/00
MC
MC
HIGH PROFILE.
The ultimate recognition from your banker. A gold MasterCard card.

Jade Intarsia

The magnificence of jade. Newly reborn in tile form, precut and polished for the most opulent installations. Currently distributed through selected trade showrooms internationally.

Jade Intarsia, A division of Mohawk Oil Canada, Ltd. (604) 299-7244
In the United States, call toll free 1(800)663-8352



DALLAS/HOUSTON, Waitman Martin
LOS ANGELES, Snyder Brunet Cie.
MIAMI, Connaissance, Inc.
NEW YORK, Connaissance, Inc.
PALM BEACH, Palm Beach Marble & Tile
SAN FRANCISCO, Noland Rogers
SEATTLE, Studio A
SINGAPORE, Elsley Partnership
WASHINGTON, D.C., Tile Gallery





Naturescapes creates a point of view.

Naturescapes®

COLOR BROCHURE OF OUR **COMMERCIAL & RESIDENTIAL** PHOTOMURALS IS AVAILABLE
NATURESCAPES® · BOX 90A · NEWPORT · RHODE ISLAND 02840 · TEL:401-847-7464

Once around the Lake -- Geneva's Cottage Crafts
continued from page 260

antiques shops, he found examples from the eighteenth and nineteenth centuries made of multicolored, enameled and marbleized papers that added a third dimension.

Lausanne served as the designer's seat of operations. It was also his primary decorative source for the Gstaad project, handled through Philippe Schuler of Atelier Schuler, who collaborated with him on the fine



YVES DEBRAINE

Decorative floral panels intrigued Joseph Braswell on his first visit to Gstaad. "The craftsmen work wood like butter," he says. His preference is to leave the wood unstained.

fabrics, furniture, draperies and bed treatments. Joseph Braswell happened on excellent antiques in the Saanen Valley, where families operate out of their homes. "M. Kolhi is an *antiquaire* particularly known for his early Swiss rustic pieces," Mr. Braswell says of a dealer in the area. "I found a china cabinet with the original glass, each piece a slightly different color because each was handmade." Another favorite design resource in the Gstaad area is Atelier Jovanella, a showroom specializing in leaded glass windows and "wonderful lamps, particularly in glass and ceramic, often crowned with vermil-



YVES DEBRAINE

Bauern Malerei, "peasant painting," enlivens an 18th-century farmhouse. Incorporating this process into his own projects, the designer often simplifies the palette, using black and red.

ion-colored parchment lampshades."

Gstaad, with its devoted skiers in winter, and rustic fairs in the fall, offers two major hotels. "People who want to be more casual stay at the Olden," says Mr. Braswell. The proprietor, Hedy Olden Donizetti, also sings in the Cave restaurant. "Those who want luxury, however, generally stay at the Palace Hotel, managed by the Ernst Scherz family."

Geneva, the natural takeoff point for Gstaad and its environs, seems "a little bit like Paris, especially because both are conducive to walking." Like many designers who enjoy searching out details such as windowsills, an artistic street sign, or an unusual storefront, Joseph Braswell feels the best way to get acquainted with a city is on foot. One of his favorite walks in Geneva is along the quai to where the Pont du Mont-Blanc crosses over into Old Town. "The older part of Geneva is really like a museum. The façades haven't been changed. Any restoration must duplicate that original," says Mr. Braswell. "You're always being surprised in Geneva. You turn a corner and suddenly see where Jean Jacques Rousseau was born—No. 40 on the Grand Rue—or where John Calvin preached. There was always intellectual ferment in Switzerland."

After a meal in Old Town, at Les Armures—perhaps the *rôti de chamois,* tiny green beans with dill sauce, roasted potatoes, and either a red wine or a white—Joseph Braswell spends time in Geneva exploring antiques shops and art galleries.

"An Ali Baba's cave of treasures" is how the designer describes Atelier AB, noted for sixteenth-, seventeenth-, and eighteenth-century an-



YVES DEBRAINE

At one of Mr. Braswell's favorite hotels, the Olden, in Gstaad, a handpainted *Schrank* belonging to the proprietor reflects the naïve charm of Switzerland's folk art traditions.

tiques and reproductions. "Atelier Allaine," he continues, "has fine antiques and line-for-line reproductions that emulate the *Belle Epoque.*" His favorite artists include Hans Erni, perhaps Switzerland's best-known painter, who recently completed a series of traditional Alpine landscapes; Karl Gerstner, who does experiments with colors, which he calls "color sounds"; and Mme Bakassa, a sculptress who works in bronze. A favorite gallery is the Gallery Kleberg, which shows a variety of Swiss painters.

Another way Mr. Braswell likes to savor Geneva and nearby towns is by boat, on Lake Geneva. "I can observe

continued on page 266



Introducing the 1985

Ninety Eight Regency

Precise road management engineered in a luxury automobile.

Slide in—the first thing you'll notice is the famous Ninety-Eight elegance and room for six. Pillow-soft, contoured seats. Handsome velour fabrics. Deep pile carpeting. Even a new, optional, fully electronic instrument panel can be yours. (Available after June, 1984.)

The exterior is just as distinctive—even down to the paint. It's a new, base-coat, clear-coat enamel for a deep, durable "hand-rubbed" look.

Now take a ride...and discover what luxury really means. And, you'll experience spirited performance—with a 3.8 Liter V6 multi-port, fuel injected engine...standard on the Brougham. You travel in quiet splendor—virtually isolated from road noise and vibration.

That ride is made even smoother by Ninety-Eight's new, precise road management system combining 4-wheel independent suspension, electronic level control, rack-and-pinion steering and front-wheel drive. You feel the road—but not the bumps.

Take a test drive today. You'll agree—an elegant luxury car has become a superb road car, too.

Some Oldsmobiles are equipped with engines produced by other GM divisions, subsidiaries or affiliated companies worldwide. See your dealer for details.

There is a special feel in an Oldsmobile

Let's get it together...buckle up.

GM



Wailea is Hawaii's superb beach resort.
Five uncrowded beaches front 2 luxury hotels and 3 villages of garden condominiums. Nearby are 2 celebrated golf courses and a 14-court tennis club offering Hawaii's only grass courts. All about is matchless scenery and year-around summer.
Spacious. Luxurious. Wailea is a place apart.

Ask your travel agent or write:
WAILEA, Box 3440, Honolulu, HI 96801

Maui Inter-Continental Wailea
Stouffer's Wailea Beach Resort
Vacation Resorts /Wailea (condominium rentals)

HAWAIIAN AIR your best way there.

Wailea
Maui

Geneva's Cottage Crafts
continued from page 264


YVES DEBRAINE

Sgraffito, or incised concrete, produces artful geometric patterns on an antique doorway gracing the lobby of the Olden in Gstaad.

changing architectural styles and see houses that otherwise are difficult to see from the road," he says. "There is Coppet, with the château that belonged to Louis XVI's minister of finance, Jacques Necker, a Swiss, and later to Necker's daughter, Mme de Staël [see *Architectural Digest*, July/August 1977]. It's not grand, in the sense of fantastically pure architecture," the designer notes, "but my favorite room has walls lacquered the color of tomato soup, *parquet de Versailles*, and salon furniture. The walls are covered with eighteenth-century engravings in simple gold frames. It's like a room of today."

Many small towns just fifteen or twenty minutes from Geneva also have their pleasures, and Mr. Braswell is quick to note the restorative powers of these areas. "The Swiss landscape has always been a particular favorite of mine at any time of year," he says. "In summer, around the north part of the lake, the gardens are full of jasmine, lavender

continued on page 268



"Rockingham Trellis"

LOUIS W. BOWEN INC.
FINE WALLCOVERINGS
979 THIRD A[illegible] D & D BLDG. • NEW YORK 10022
Chicago • Philadelphia • Dallas • Houston • Miami • Boston • San Francisco • Los Angeles • Montreal • Toronto
Available through interior designers or architects



Drexel
The difference shows.

· From the Grand Villa collection by Drexel.
For the name of the authorized dealer nearest you, call toll free 800-447-4700. In Alaska and Hawaii, call 800-447-0890.
An Authorized Drexel Heritage Dealer is your assurance of consistently fine quality and service. Shop only where the registered emblem is displayed.
Drexel and Heritage—the most respected names in furniture.

© 1983 Drexel Heritage Furnishings Inc.

COPYRIGHT 1983 KIDDER, PEABODY & CO. INCORPORATED



Kidder, Peabody
& Co. INCORPORATED
Founded 1865
Members New York and American Stock Exchanges
—over 60 offices worldwide / Member SIPC—

Geneva's Cottage Crafts
continued from page 266



YVES DEBRAINE

Modern *sgraffito* reveals a respect for established motifs. Mr. Braswell used this process on *La Residence* at the Palace Hotel.

and also aromatic thyme. Gardenias and roses, too, perfume the air. Every cottage has the predictable window boxes of scarlet geraniums, and every farmhouse, it seems, an espaliered pear tree that wraps around the entrance. In springtime, these doorways are enlivened with decorative white flowers, and in winter, with snow-covered branches.

"About a forty-five-minute drive from Geneva is the town of Cruseilles," he continues, "where Fred Girardet runs one of the best restaurants in the world. The portions are small, so you can have a little bit of this and that. Every dish there is a work of art." In Vevey there is a pleasant view of the Savoy Alps from the terrace of the Trois Couronnes hotel, where Mr. Braswell likes to dine in a peach and mauve salon "reminiscent of the *Belle Epoque*," he says. "And in a shop in Rolle I found a superb dressing table by Ruhlmann. M. Moinat, the shop's owner, has Art Déco glass and ceramics, as well as

continued on page 270





This Easter, say something sweet in Italian.

PERUGINA®

More great taste from Italy.

Perugina Chocolates, 636 Lexington Avenue at 54th Street, New York, New York 10022 and at other fine stores.

© 1984 Perugina Chocolates and Confections, Inc. Photograph by Phil Marco



On Eleuthera, the isolation is splendid: Pristine beaches, hideaway coves, secluded cottages, luxurious hotels, warm people. Only a boat ride away are Spanish Wells and Harbour Island, where the 17th century is gloriously preserved. Eleuthera is easily reached from Miami or Nassau by convenient air service via Bahamasair.

See your travel agent for reservations. Or call toll free 800-327-0787. In Dade County, 433-3821.

For a free brochure on Eleuthera, and other Family Islands, write to Bahamas, P.O. Box 523850, Miami, FL 33152.

Name

Address

City

State/Zip AD4EL

Eleuthera. One of the islands that make It Better In The Bahamas.



MODULAR APOTHECARY CABINET
36" wide, 15¼" deep and 84" high. Double unit shown. Available in single and multiple units. Fitted with glass shelves, PAR lamps and mirrored back panel

Since 1901

UNION-NATIONAL

bedroom, dining room and occasional furniture

Department A for brochure "Furniture for Gracious Living"

UNION-NATIONAL, INC. P.O. Box 1259 JAMESTOWN, N.Y. 14702-1259

Geneva's Cottage Crafts

continued from page 268



YVES DEBRAINE

Swiss precision is deftly illustrated in *Scherenschnitt*, or paper cutouts depicting pastoral scenes. Mr. Braswell finds these crisp silhouettes lovely as colorful antiques (above) or new pieces crafted in black and white.



YVES DEBRAINE

antiques." Mr. Braswell also likes the town of Yvoire, an old fishing village on the south side of the lake. "The houses are like little rabbit warrens, and boats are pulled right up on the quais," he says. "I also loved the town of Hermance for galleries and shops."

When choosing a hotel, the designer looks for comfort, above all, and Geneva's Le Richemont fits his needs perfectly. "The Richemont is not the biggest or the fanciest, but I walk in and feel at home," he says. He likes Le Jardin des Bonnes Choses for lunch—"It has an atmosphere recalling the great ocean vessels of the thirties, with a décor of Art Moderne." Later he goes to Le Gentilhomme for dinner. "It's really a marvelous place, all raspberry and arabesque. Imagine, after this experience, coming home and opening a window onto the Jardin Brunswick. You hear a nightingale singing a lullaby. You see the lights of the old city reflected in the lake. And, like a Magritte painting, the sky is a deep blue, but the city is in darkness."□

—Dena Kaye

A CLASSIC BECOMES A TRADITION THE MOMENT IT'S CREATED.





REED & BARTON
The Classic American Silver™

Introducing New English Chippendale Sterling.

For pattern brochure and a store in your area, call toll-free: 800-343-1383, Mon.-Fri. 8-4:30 E.S.T., or write Dept. AD, Reed & Barton, Taunton, MA 02780, © 1983 Reed & Barton.

BIELECKY BROTHERS, INC.
RATTAN, CANE, WICKER.

MADE IN NEW YORK.



PHOTOGRAPHY: HORST

DESIGNED BY TOM MEANEY

NEW YORK:
306 EAST 61 STREET

CHICAGO:
R.J. RANDOLPH

DENVER:
SHEARS & WINDOW

LOS ANGELES:
DONGHIA INC.

SAN FRANCISCO:
SHEARS & WINDOW



Accessories: The Brass Tree, Beverly Hills, CA

The cookbook you don't have to give a party to love!

Here is all the help you need to serve a sensational dinner or give a party so wonderfully original, so totally relaxed, so completely organized—that you will enjoy it just as much as your guests.

Whether you're planning a big party or a small gathering for family and good friends, an intimate, romantic dinner or a gala buffet, a late-night supper or a light summer picnic, *The Bon Appétit Dinner Party Cookbook* offers the perfect bill of fare. Choose a Casual Supper, such as "A Family Affair" highlighted by Marinated Boned Lamb with Zinfandel Sauce. Or perhaps an Elegant Dinner, such as "A Touch of Sophistication," featuring Medallions of Veal in Brown Sauce with Port and Ginger.

There are 33 spectacular menus in all. But *The Bon Appétit Dinner Party Cookbook* doesn't stop there. Every menu includes:

- **A convenient shopping list**—to prevent a last-minute run to the store
- **A timetable countdown**—gives you a detailed preparation strategy you can follow easily to avoid long hours in the kitchen and last-minute panics
- **Helpful wine suggestions**—answer any questions about what to serve with the meal

And a mix and match chart at the back of the book enables you to change the menus to suit your tastes, giving a total of 66 *more* menu plans.

Every one of the easy-to-follow recipes has been tested and streamlined in the kitchens of Bon Appétit. Practical yet elegant, with over 150 full-color photographs, *The Bon Appétit Dinner Party Cookbook* is the party cookbook you don't have to give a party to love.

Order now and you'll receive FREE—Bon Appétit's *Cocktail Parties*—a 32-page bonus gift booklet full of exciting party drink ideas and recipes for cocktail tidbits and appetizers. It's our gift to you whether or not you decide to keep *The Bon Appétit Dinner Party Cookbook*.

Detach coupon and mail to: The Knapp Press, 111 10th St., P.O. Box 10248, Des Moines, Iowa 50381-0248

Yes, please send me ___ copy/copies of *The Bon Appétit Dinner Party Cookbook* at $24.95 each plus shipping and handling.* I understand that if not completely satisfied I may return it within 21 days and owe nothing further. I can keep *Cocktail Parties* regardless.

__ Bill me ___ Charge my order to: ___ MasterCard ___ Visa

Card #_____ Exp. date _____
(If MasterCard, include Interbank # shown above your name.)

Signature _____
(All credit card orders must have signature.)

Name _____

Address _____

City _____ State _____ Zip _____

*For shipments to CA, IL or IA applicable sales tax will be added. Please allow 6-8 weeks for delivery. All orders subject to approval of The Knapp Press. D04

Also available at your local bookstore and other fine retail stores.

© 1984 Knapp Communications Corp.

RW010CB

"In the great Regent tradition. The Mayfair Regents, The Regent, Hong Kong and now The Regent of Washington, D.C."



From Spring '84, there is a home for the impossible perfectionist in Washington, D.C. Understated elegance echoes the subdued tones of The Mayfair Regent of New York. Absolute comfort reflects the spacious luxury of The Mayfair Regent of Chicago.
And those who have wished for a similar experience in the nation's capital need wait no longer.

the Regent WASHINGTON, D.C.
A REGENT® INTERNATIONAL HOTEL

2350 M Street, N.W., Washington, D.C. 20037
HONG KONG BANGKOK KUALA LUMPUR MANILA FIJI COLOMBO SYDNEY MELBOURNE HAWAII PUERTO RICO ALBUQUERQUE NEW YORK CHICAGO WASHINGTON
U.S.A. TOLL FREE 800-545-4000; WASHINGTON D.C. 202-429-0100, TELEX 904282 OR YOUR TRAVEL AGENT.



Coming Next—in May



JOHN ENGSTEAD

Architectural Digest Visits: LUCILLE BALL ensconced in her crisp new Manhattan apartment.

INTERIOR DESIGNS

Evoking intimations of a barn, for a house on the strand in Malibu.

Luigi Sturchio gives a prince's yacht the luster of a seagoing kingdom.

Interiors by David Laws, of Colefax & Fowler, in England.

An enthusiasm for life revealed in the Bel-Air home of Martin Manulis.

Harold Sack guides the creation of an 18th-century American farmstead.

A cubistic setting for a vibrant contemporary art collection, in Florida.

Valerian Rybar and Jean-François Daigre attune diverse themes, in Paris.

A Long Island haven conjured up by Brian V. Reale and David Fripp Frojd.

ARCHITECTURAL DIGEST



MARTY E. NICHOLS

Architecture:
Playful historicism of a southern California house by Rob Wellington Quigley.

SPECIAL FEATURES

Gardens:
Woods and lake frame a pocket of serenity, in Washington.

Historic Houses:
Recollections of the poet James Whitcomb Riley in Indianapolis.

Art:
The artist in the wings. Stage sets and costume designs of rare imagination.

Antiques:
A French invention—the extravagant austerity of Art Déco furniture.

Guest Speaker:
Beatrice Wood—rooted to the earth by the art and discipline of pottery.

AND MORE—

RCN003CC

"It's true. Chicago and New York do have something in common."



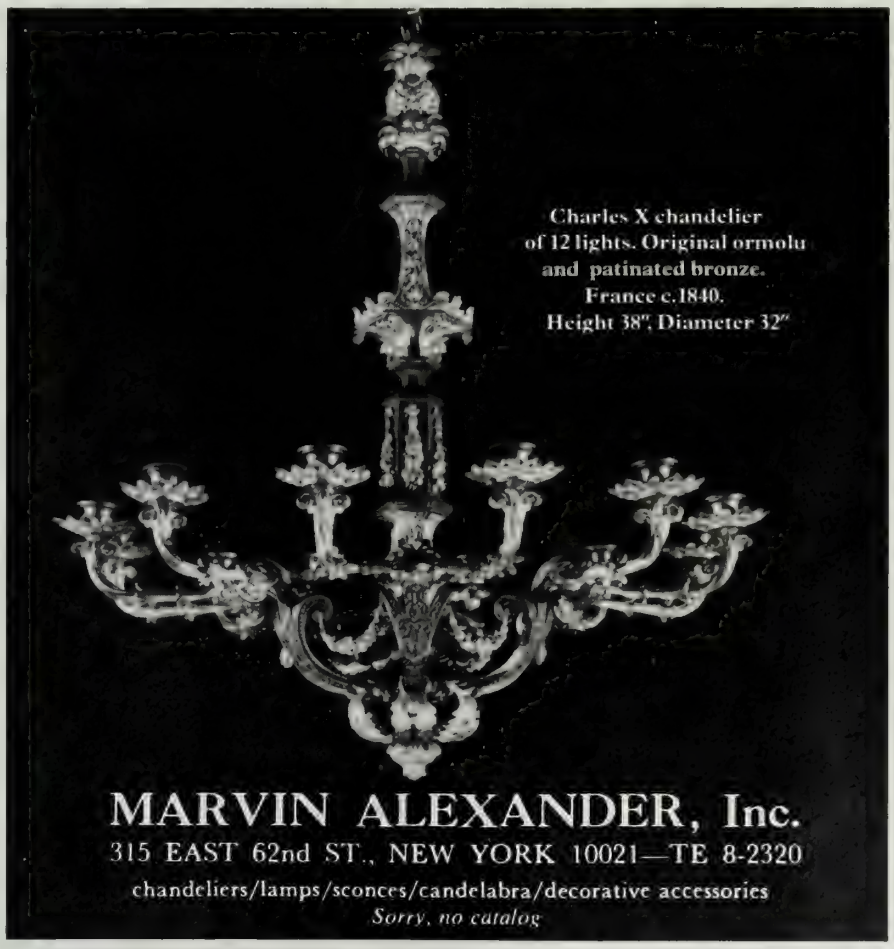
The Mayfair Regent of Chicago has an equal. The Mayfair Regent of New York. Both bring back the elegance and poise of a bygone era, subtly enhanced by the conveniences of today. Both cater to the traveler in search of perfection.

From Spring '84
the Regent
WASHINGTON, D.C.

the Mayfair Regent
CHICAGO NEW YORK
A REGENT® INTERNATIONAL HOTEL

HONG KONG BANGKOK KUALA LUMPUR MANILA FIJI COLOMBO SYDNEY MELBOURNE HAWAII PUERTO RICO ALBUQUERQUE NEW YORK CHICAGO WASHINGTON

U.S.A. TOLL FREE 800-545-4000; CHICAGO 312-787-8500, NEW YORK 212-288-0800.

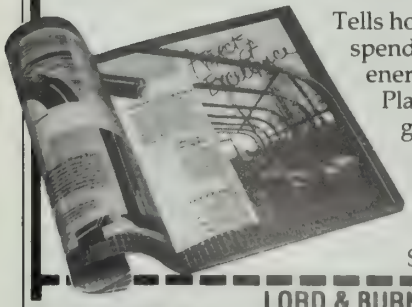




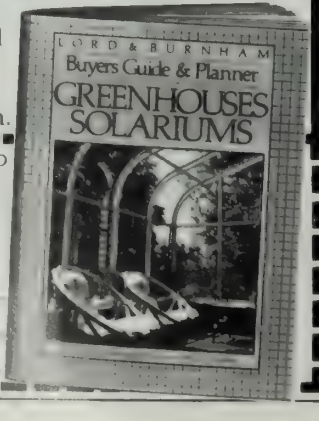
The Living Space Story

GREENHOUSE TO DREAMHOUSE

The Lord & Burnham Buyers Guide tells all.



Tells how to add a room, create a living space, spend less and get more. Tells about engineering, energy saving, sun places and fun places. Places where you, your family, and green things can grow. Room size to window size. Just $2 for all you'll need to know. Send and learn.



LORD & BURNHAM 2001D
Division Burnham Corporation
CSB-3181 Melville, NY 11747
"the greenhouse people since 1856"

☐ Rush my **"Buyers Guide and Planner"** by first class return mail for which I enclose $2 (cash or check).

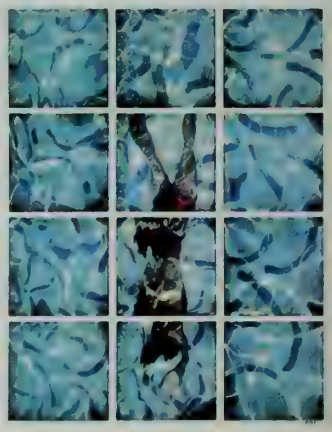
Name _____

Address _____

City _____ State _____ Zip _____

Collect a piece of history:

Presenting the Official Fine Art Poster created and signed by David Hockney in celebration of the 1984 Olympic Games



Hockney *24" x 36"*

. . . a popular work by one of America's most popular artists. Order now and save $100! Price increases to $350 effective May 1, 1984.

Call collect 213-930-1853

(credit card orders only please) or clip and mail coupon below. Posters delivered in heavy-duty shipping tube. Please allow 6-8 weeks for shipment. When a quantity is not indicated, an order for one poster will be entered. Multiple items may be shipped separately. Offer good in USA only. Knapp Communications Corporation is the official licensee for the Fine Art Poster Series of the 1984 Olympic Games.

Mail to: Olympic Fine Art Posters, Dept. A744 8460 Higuera Street, Culver City, CA 90230

Name _____

Address _____

City _____

State _____ *Zip* _____

Please send me _____ *(265975) limited edition signed HOCKNEY posters at $250 each. Edition is limited to 750, printed on 100% rag stock, offset lithography, hand signed by David Hockney.*

GRAND TOTAL $ _____ *(including shipping and handling).*

☐ *Check payable to Knapp Communications Corp. (add 6% sales tax if delivered in CA)*
☐ *Visa* ☐ *Mastercard* ☐ *Diner's Club*
☐ *American Express* *Exp. date* _____

Card # _____

Signature _____
(required for charge orders)



TURZI INTERNATIONAL
ANDRE MATENCIOT CO., Inc.

979 Third Ave., New York, N.Y. 10022 Telephone: (212) 486-9064

Exclusive National Distributor

Atlanta • Chicago • Cincinnati • Dallas • Denver • Houston
Los Angeles • Miami • Phoenix • San Francisco • Seattle • Troy • Panama



Have fun, be with the best. Escorted Maupintours see...

Beautiful USA

GREAT PEOPLE. Treat yourself to a grand style, excitement, the most interesting travel experience. See all you should see, have best return for your time and money. You have fun. Let us show you.

ALASKA/YUKON. Three programs: Inside Passage, Glacier Bay, Klondike, Skagway, Alaska Highway, Pipeline, Arctic Circle, Fairbanks, Mt. McKinley, Anchorage. 10 to 15 days. From **$1598.**

USA WEST. Six programs: New Mexico, Utah, Idaho, Monument Valley, Taos, Indian Lands, Carlsbad, Santa Fe, Sun Valley, Salmon and Snake River rafting, Salt Lake City, Portland, Seattle, Mt. Rainier, Olympic Peninsula, Yellowstone, Glacier and Grand Teton Nat'l Parks. 8 to 13 days. From **$789.**

CALIFORNIA. Los Angeles, Beverly Hills, Huntington, Disneyland, Santa Barbara, Hearst Castle, Carmel, Yosemite, San Francisco, giant redwoods. 8 to 14 days. From **$768.**

ARIZONA. Dramatic scenery in Bryce Canyon, Zion, Grand Canyon, mystic Canyon de Chelly. Monument Valley by four-wheel drive. 8 days. **$749.**

COLORADO ROCKIES. Estes Park, Rocky Mountain National Park, Trail Ridge Road, Vail, Aspen, train from Silverton to Durango, Mesa Verde, Royal Gorge, Colorado Springs, cog-rail ascent of Pikes Peak. 8 days. **$768.**

NEW ORLEANS plus Natchez Pilgrimage in Spring and Fall, World's Fair from May to Sept. Also Vicksburg, Rosedown, Baton Rouge, Biloxi, Bellingrath Gardens, old mansions. 8 days. From **$723.**

HAWAII DELUXE. Three or four islands, everything included. Helicopter flight. Best dining, a la carte. Halekulani or Royal Hawaiian Hotels, Waikiki; great outer island resorts. Oceanview room. 9 days from $1109. 13 days, **$1668.**

NEW ENGLAND FALL FOLIAGE. Three programs. Begin Boston or New York. Colorful, scenic routings through New Hampshire, Vermont, Maine, New York, Massachusetts. White Mountains, Green Mountains, Adirondacks and Berkshires. Old Sturbridge Village, Kancamagus Highway, Franconia Notch, Lake Champlain, Lake Placid, Stowe, Bar Harbor. 7 to 10 days. From **$768.**

USA EAST. Six programs. New England and Canada's Laurentians, New York plus Washington/Philadelphia, tour Williamsburg in combination with Washington and Annapolis, Boston plus Newport/New York, Broadway show, or all of historic East from Washington to Boston. 7 to 15 days. From **$768.**

OPERA TOURS. Santa Fe Opera, Taos. Seattle Wagner's Ring, Victoria, Mt. Rainier. 9 days. From **$1128.**

TOUR CANADA, too. Seven programs from Canadian Rockies to Quebec and the Gaspé. 8 to 15 days. From **$729.**

"A meaningful itinerary is an art. I think we do it well (our 33rd year!). People who have toured with us think so, too. Many come back year after year. Maupintour people are great to be with. You'll like them. Come join us."

Tom Maupin



SEND THIS COUPON to Maupintour for our free *USA* brochure or ask your favorite travel agent soon.

Maupintour

quality escorted tours since 1951

1515 St. Andrews Drive, Lawrence, Ks. 66044. Telephone toll-free 800-255-4266.

name

address

city

state/zip

my travel agent *ard-usa-4*

Maupintour 1984 escorted tours include:
☐ USA ☐ Africa ☐ Canada ☐ Hawaii
☐ Alaska ☐ Opera/Festivals ☐ Greece
☐ South Pacific ☐ World's Fair ☐ Europe
☐ Arizona ☐ Christmas ☐ Fall Foliage
☐ Orient/Pacific ☐ Middle East/Egypt
☐ India ☐ Morocco ☐ Oberammergau

READER'S DIRECTORY

A listing of the designers, architects and galleries featured in this issue

Pages 100–105:
Robert Metzger Interiors
210 East Fifty-eighth Street
New York, New York 10022
212/371-9800

Pages 106–111:
Eyre & Hobhouse
39 Duke Street
London SW1, England
44-1-930-9308

Ken & Jenny Jacobson
'Southcotts', Petches Bridge
Great Bardfield
Nr. Braintree
Essex CM7, England
44-371-810566

Howard Ricketts
23 Montpelier Street
London SW7, England
44-1-581-4291

Daniel Wolf, Inc.
30 West Fifty-seventh Street
New York, New York 10019
212/586-8432

Pages 112–117:
Pamela Banker Inc.
65 East Eightieth Street
New York, New York 10021
212/628-2060

Pages 148–155:
Keith Irvine & Thomas Fleming, Inc.
19 East Fifty-seventh Street
New York, New York 10022
212/888-6000

Pages 156–163:
Margaret McCurry & Stanley Tigerman
Tigerman Fugman McCurry
920 North Michigan Avenue
Chicago, Illinois 60611
312/642-3663

Pages 164–169:
Vojtech Blau, Inc.
800B Fifth Avenue
New York, New York 10021
212/249-4525

Eskenazi Srl.
Via Montenapoleone, 15
20121 Milan, Italy
39-2-70-00-22

Victor Frances Gallery
57 Jermyn Street
London SW1, England
44-1-493-6284

Eberhart Herrmann
Theatinerstrasse 42
8000 Munich 2, West Germany
49-89-293402

Galerie Sailer
Anton-Neumayr-Platz 5
5020 Salzburg, Austria
43-662-46483

Sotheby's
1334 York Avenue
New York, New York 10021
212/472-3400

Pages 170–175:
Jean Jongeward, ASID
119 Tower Place
Seattle, Washington 98109
206/284-1999 ☐

NEW WAVE

a new experience
in pretrimmed wall coverings
with coordinated fabrics



NEW WAVE

NEW WAVE

david & dash

"color capital of the world"
International Headquarters
2563 North Miami Avenue • (305) 573-8000
979 Third Avenue, New York, NY 10022 • (212) 755-7617
Showrooms and distributors
in all major cities



A life size marble statue of a 'Girl going to bath', signed 'P. McDowell R.A. Sculr, London', executed in 1841. Height: 5'5" Width: 2'0" Depth: 1'8"

Crowther of Syon Lodge
LONDON

Period panelled rooms in pine and oak.
Antique chimney pieces in marble, stone and wood.
Life-size classical bronze and marble statues.
Superb wrought iron entrance gates. Garden temples, vases, seats, fountains, statues etc.

For further information please contact Mr Derek Crowther,
Crowther of Syon Lodge Limited · Busch Corner · London Road
Isleworth · Middlesex · TW7 5BH · England.
Tel: 01-560 7978 · Telex: 8951308.
Situated between London's West End and Heathrow Airport,
Syon Lodge is open Monday to Friday 9 a.m. – 5 p.m;
Saturday and Sunday 11 a.m. – 4.30 p.m.

Also at:- Crowther of Syon Lodge Limited
6 Old Bond Street . Mayfair . London W1 . England.
Tel: 01-493 8688
For Direct Dial from the U.S.A. please call us between:-
Eastern Time – 4a.m. to 12 noon . Central Time – 3a.m. to 11a.m.
Mountain Time – 2a.m. to 10a.m. . Pacific Time – 1a.m. to 9a.m.
Syon Lodge 011 441 560 7978 . Old Bond Street 011 441 493 8688

A SPECIAL SECTION FOR APRIL

THE CALIFORNIA EDITION

In the pages that follow Architectural Digest presents products and services especially for the California reader.



Carleton Desk by Baker Furniture. Height 39 inches; length 54 inches; depth 29 inches

We're going to spoil you for every other furniture store in the world.

Glabman's

Furniture & Interior Design

BAKER · HENREDON · KARGES · KARASTAN · WHITE · MORRIS-JAMES · M.G.M. · MARBRO

Los Angeles 8765 W. Pico Blvd. at Robertson • (213) 278-1174
Costa Mesa 3089 Bristol just south of San Diego Fwy. • (714) 540-3822
Woodland Hills 20011 Ventura Blvd. just east of Winnetka • (213) 340-7677
South Bay 23649 Hawthorne just north of Pacific Coast Hwy. • (213) 373-8936

WAIKIKI.

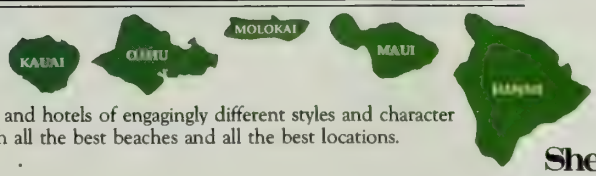
We have traditions in our life.
The country club with friends on Friday.
Sunday dinner with the family at home.
And every year returning to our Pink Palace by the sea.
A rare place without question.
(Same time next year? Of course.)

RETURNING. WITH STYLE. TO THE ROYAL HAWAIIAN HOTEL.



ROYAL HAWAIIAN: *550 Rooms and Suites/Oceanside Dining/Famous Monarch Showroom/10 Exclusive Shops/Beauty Salon Swimming Pool/Rates from $90 to $200.*

THE SHERATON ISLANDS
HAWAII



12 resorts and hotels of engagingly different styles and character with all the best beaches and all the best locations.

See your Travel Planner or call Sheraton toll-free **800-325-3535.**

Sheraton Hotels in Hawaii
SHERATON HOTELS, INNS & RESORTS WORLDWIDE
P.O. BOX 8559, HONOLULU, HAWAII 96815

OAHU WAIKIKI *SHERATON WAIKIKI, ROYAL HAWAIIAN, SURFRIDER, MOANA, PRINCESS KAIULANI.* MAKAHA *SHERATON MAKAHA RESORT & COUNTRY CLUB.* **KAUAI** *SHERATON KAUAI, SHERATON COCONUT BEACH.* **MAUI** *SHERATON MAUI.* **MOLOKAI** *SHERATON MOLOKAI.* **HAWAII** *SHERATON ROYAL WAIKOLOA, THE VOLCANO HOUSE.*



KL Double Copper Door

The Extreme Weather Specialist

Proven to withstand even desert climate
ranging from nighttime lows of 36°
to daytime highs of 117°

Biffar® Door Studio

8746 Melrose Ave.,
Los Angeles, CA 90069
(213) 657-3366



WORKAHOLIC TREATMENT CENTER.

Career commitments are commendable. But not when they become a lifestyle. Then you need treatment. And Tahiti and her islands are just what the doctor ordered. Here you'll find the kind of beauty and tranquility necessary to put your priorities into proper perspective.

You see, in Tahiti work is never permitted to interfere with pleasure. People here only work to live. Never vice versa. And frankly, they're too busy enjoying life to feel guilty about it.

Why not force yourself to bask under clear blue skies? Swim in turquoise lagoons. Walk along secluded beaches. Explore lush rain forests. Feast on fresh fish and tropical fruit. Stroll through unusual shops and boutiques. Or, if you prefer, just relax and daydream for hours on end.

This unspoiled paradise will cure all your problems like nothing else in the world. Of course, there are telephones and conference rooms available for the truly terminal cases.

So visit Tahiti soon on UTA French Airlines. And give yourself the treatment you deserve.

TAHITI VIA UTA



For all the details and FREE color brochures write: UTA French Airlines, P.O. Box 9000, Van Nuys, California 91409. Or call your travel agent.

Name_____

Address_____

City_____ State_____ Zip_____

AD44



BALDACCHINO

919 N. LA CIENEGA BOULEVARD • LOS ANGELES 90069 • PHONE 657-6810

ROBERT KELLY

Shop the Interior Design showrooms of

SHOWPLACE SQUARE



For those who want the fun of doing it themselves...

We offer an interior design buying service intended for those who want to buy designer home furnishings, but do not need the complete design services an Interior Designer provides. Our service is a convenient means to shop the resources of the restricted Designer Showrooms with their extensive selections of fine home furnishings and accessories, as well as antiques and superb Oriental rugs.

A simple service . . . we first establish your design requirements, and then escort you into those Designer Showrooms that will provide a suitable selection to meet your home furnishings needs. Please call for an appointment or to let us answer any further questions.

The San Francisco

DESIGN EXCHANGE

at Showplace Square

300 DeHaro St., San Francisco, CA 94103 415/552-4028



Artisans of America

Division of Artisans Brass Products, Inc.

For Showroom Nearest You
Or For Catalog Call or Write

3601 West Pacific Avenue
Burbank, CA 91505
(818) 848-2533

8151 World Trade Center
Dallas, TX 75258
(214) 742-6108

Please Contact Our
Contract Division
(818) 848-5933

CELEBRATING OUR 15th YEAR
OF CONSISTENT 2 TO 3 WEEK
DELIVERY

Traditional Charm in
Solid Brass Beds,
Iron & Brass Beds
Sofa & Day Beds,
Night Stands,
Plant Stands &
Other Accessories

Suite Elegance in
HAWAII

Colony Condominium vacations give you a luxurious home for the price of a hotel room — with all the advantages of a fine resort. Golf, tennis, saunas, sandy beaches, daily maid service. Plus the convenience of a fully equipped kitchen — a real benefit for the budget.

Beautiful resorts in Oahu, Maui, Kauai and Hawaii.



Colony Condo-Car-Caper

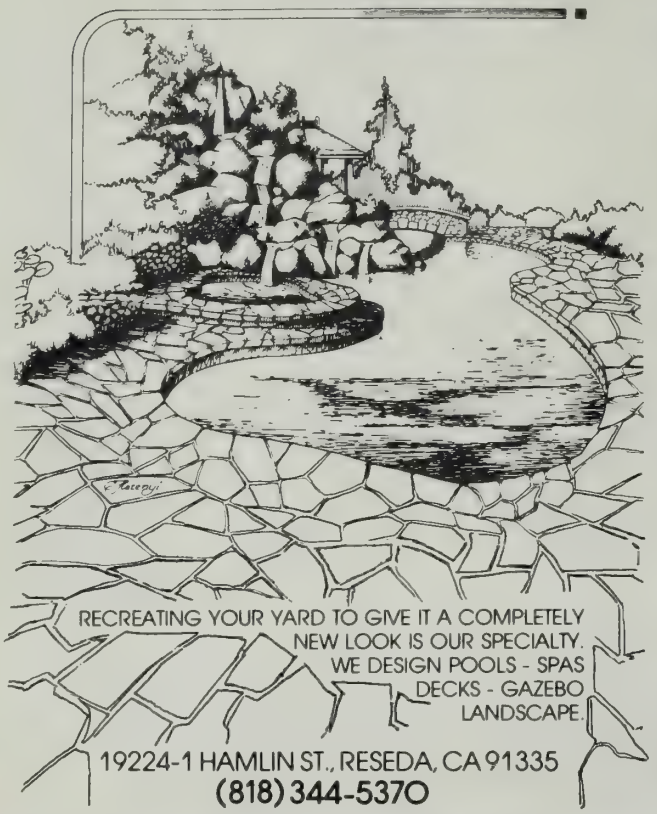
Budget rent a car
with unlimited mileage,
along with your completely furnished condo
from $31.50 per day
per person, double occupancy

colony resorts

For reservations see your Travel Agent or call 1-800-367-6046

Country Garden DESIGN CONCEPTS

STEP INTO OUR WORLD OF
ELEGANT OUTDOOR LIVING



RECREATING YOUR YARD TO GIVE IT A COMPLETELY NEW LOOK IS OUR SPECIALTY.
WE DESIGN POOLS - SPAS
DECKS - GAZEBO
LANDSCAPE

19224-1 HAMLIN ST., RESEDA, CA 91335
(818) 344-5370

We Sell Investments You Can Live In.



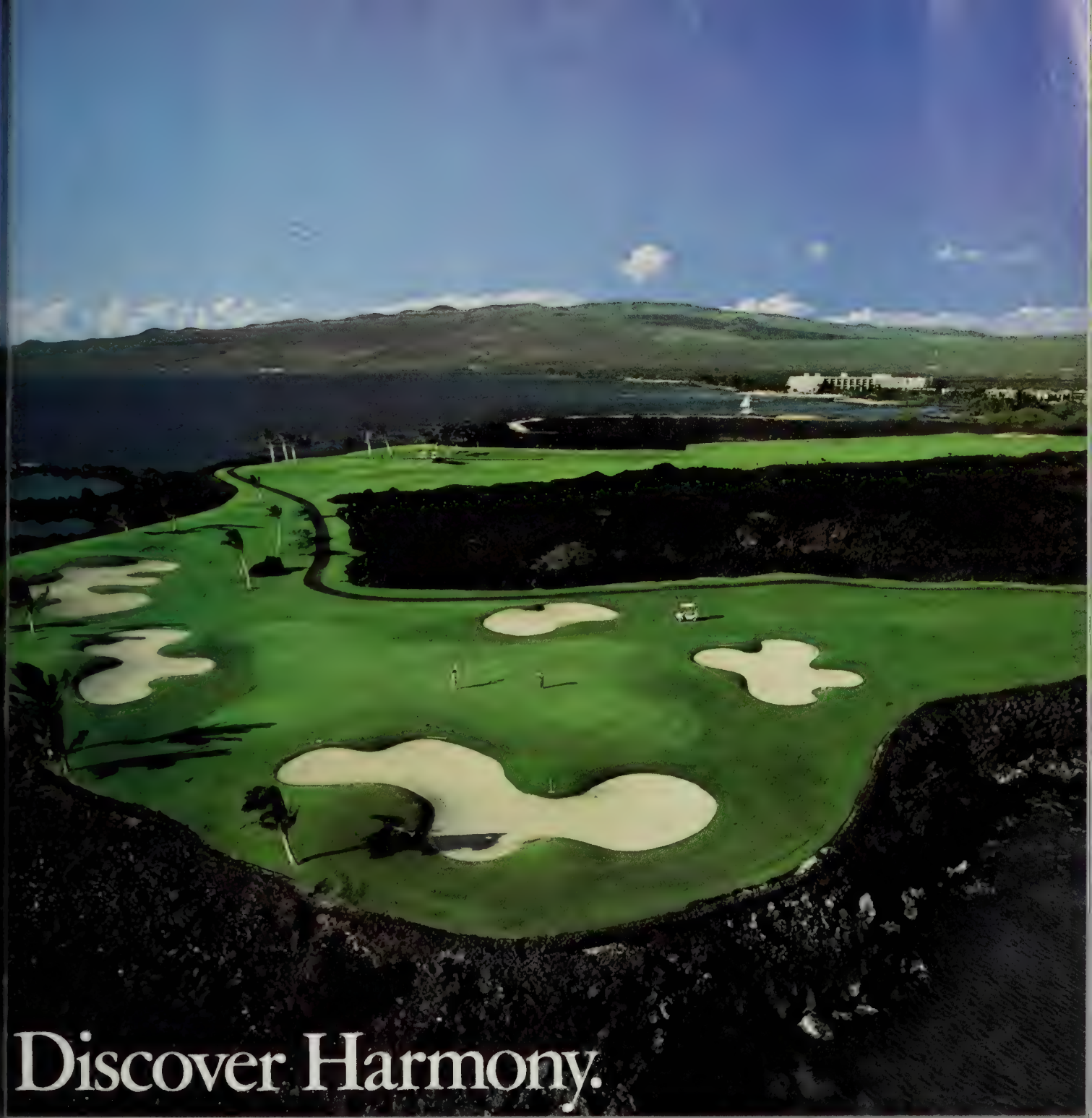
PACIFIC PALISADES OCEAN VIEW ESTATE

Prestigious Huntington Palisades mansion on more than one acre of lush grounds. The 7000 sq. ft. villa features a magnificent living room with a hand-carved stone fireplace and music gallery. Arched dining room, 3 bedroom suites, servant's quarters, pool.
$2,400,000 *Claudia DeKoven* *820-6888*

Fred Sands Realtors
Estates Division
Total Real Estate and Financial Services with 30 Offices and Divisions.



di INTERNATIONAL domani VISIT L.A.'S MOST *DARING* CONTEMPORARY SHOWROOM
5120 MELROSE • LOS ANGELES • 462-2442 • TUESDAY THROUGH SATURDAY 9:30–6:00



Discover Mauna Lani.

The golf course, the Mauna Lani Bay Hotel and Mauna Lani Terrace residences.

Nature and man have combined to create the exquisite beauty, the exquisite harmony of Mauna Lani Resort. Come discover it.

Discover the unique master plan that gradually and beautifully guides Mauna Lani's destiny well into the next century. Discover the golf course that has thoroughly captivated even the most calloused enthusiasts. Discover the sumptuous hotel that is bound to frustrate our competitors for years to come. And don't forget the luxurious residences designed with Mauna Lani's deep Hawaiian roots firmly in mind.

This is Mauna Lani. Its elements are in harmony. Discover it.

MAUNA LANI RESORT

On the sunny Kohala Coast of the Big Island of Hawaii.

For Mauna Lani Bay Hotel reservations, call toll-free 800-367-2323. For further information on Mauna Lani Resort, write: Mauna Lani Resort, Inc., P.O. Box 4959, Kawaihae, Hawaii 96743.

A LONG LINE OF TRADITION



LANCASTER COBALT
FINE BONE CHINA



TRADE WINDS RED
FINE STONE CHINA



CHRISTMAS TREE
IMPERIAL EARTHENWARE



MARLBOROUGH SPRAYS
IMPERIAL EARTHENWARE

Spode

ONLY SPODE IS SPODE.

BY APPOINTMENT TO
HER MAJESTY THE QUEEN
MANUFACTURERS OF CHINA
SPODE LIMITED
STOKE ON TRENT

Royal Worcester Spode, Inc., 225 Fifth Avenue, New York, New York 10010

FIRST CHOICE TO THE LAST FRONTIER. PRINCESS CRUISES.



Come to Alaska. Where glaciers glisten in the midnight sun. And virgin forests rim misty fjords. Come with the cruise line rated number one by top-selling travel agents and passengers alike.

You'll be wrapped in comfort aboard your gleaming white ship. With British officers to charm you. And an Italian dining staff to delight you with the tenderest Veal Saltimbocca. The juiciest Filet Mignon. The sweetest Cherries Jubilee. Five-star dining five times a day.

You'll scenery-gaze through vast floor-to-ceiling windows at spectacular Glacier Bay. And star-gaze at glittering entertainers. Dazzling you with a new and breathtaking Broadway-style extravaganza every night.

So make Princess your choice to Alaska. Call your travel agent or write for a 1984 Cruiseguide to Princess Cruises, 2029 Century Park East, Dept. ADA44, Los Angeles, CA 90067.



ALASKA • MEXICO • TRANSCANAL • CARIBBEAN

PRINCESS CRUISES

All the difference in the world

Registry: British





1 2 3 4-hour closet make-over

- California Closet Co. will send a qualified designer to your home for a free consultation.
- Custom designed to fit your specific needs and space.
- California Closet Co. does custom, on site construction.
- Spotless clean-up after completion. Use your new closet immediately.
- Custom Monarch miror doors available for same day installation.

CALIFORNIA CLOSET COMPANY
Corporate Offices & Showroom
8953 DeSoto Avenue
Canoga Park, Calif. 91304
(213) 709-7744
Cont. Lic. No. 8422620

San Diego (619) 695-0882	Modesto (209) 576-8668	Thousand Oaks (805) 496-6110
Orange County (714) 952-8952	San Bernardino/ Riverside Counties (714) 687-9960	Los Angeles/ San Frndo. Vly. (213) 709-7744
Long Beach/ South Bay (213) 493-5579	San Jose (408) 945-0331	Bakersfield (805) 834-8383
Pasadena (213) 506-7707	Sacramento (916) 361-1051	Clovis (209) 297-1444

San Francisco (415) 687-5033

¡Speak Spanish like a diplomat!

What sort of people need to learn a foreign language as quickly and effectively as possible? *Foreign service personnel*, that's who. Members of America's diplomatic corps are assigned to U.S. embassies abroad, where they must be able to converse fluently in every situation.

Now you can learn to speak Spanish just as these diplomatic personnel do—with the Foreign Service Institute's Programmatic Spanish Course. You'll learn Latin American Spanish recorded by native speakers.

The U.S. Department of State has spent thousands of dollars developing this course. It's by far the most effective way to learn Spanish at your own convenience and at your own pace.

The course consists of a series of cassettes and accompanying textbook. Simply follow the spoken and written instructions, listening and repeating. By the end of the course, you'll be learning and speaking entirely in Spanish!

This course turns your cassette player into a "teaching machine." With its unique "programmatic" learning method, you set your own pace – testing yourself, correcting errors, reinforcing accurate responses.

The FSI's Programmatic Spanish Course comes in two volumes, each shipped in a handsome library binder. Order either, or save 10% by ordering both:

- ☐ **Volume I: Basic.** 12 cassettes (17 hr.), manual, and 464-p. text, $125.
- ☐ **Volume II: Intermediate.** 8 cassettes (12 hr.), manual, and 614-p. text, $110.

(Conn. and N.Y. residents add sales tax.)

TO ORDER BY PHONE PLEASE CALL TOLL-FREE NUMBER: 1-800-243-1234

To order by mail, clip this ad and send with your name and address, and a check or money order – or charge to your credit card (VISA, MasterCard, Diners, AmEx) by enclosing card number, expiration date, and your signature.

The Foreign Service Institute's Spanish course is unconditionally guaranteed. Try it for three weeks. If you're not convinced it's the fastest, easiest, most painless way to learn Spanish, return it and we'll refund every penny you paid. Order today!

112 courses in 35 other languages also available. Write us for free catalog. Our 12th year.



AUDIO-FORUM®
Room 310, On-the-Green, Guilford, CT 06437 (203) 453-9794
Or visit our New York sales office: 145 E. 49th St., New York, N.Y. 10017 (212) 753-1783



Make your yard the most elegant room in your home.

Transforming yards into imaginative and enjoyable outdoor living rooms has been the business of A. Lee Shelbourne for nearly a quarter of a century. And our experience shows both in awards for design excellence and in the increased home equity our designs have generated for our clients.

We design your yard from the ground up. We take a personal, professional approach to every phase of our total outdoor living designs.

Quality is our yardstick. Our business is total design. We work with your contractor or recommend experienced contractors who take in stride difficult sites, engineering problems, remodeling outdoor/indoor areas, adding spas and updating older pool and garden sites.

On-site consultation recommended.

Elegant designs for living.

A. Lee Shelbourne
AND ASSOCIATES

23300 Ventura Boulevard
Woodland Hills, CA 91364 (213) 703-1131
La Jolla • San Francisco

"WAI-O-HAI" PRONOUNCE IT "WORLD-CLASS"...

or "Hawaiian Paradise." Hidden away along a pristine white sand cove on Kauai's famous Poipu Beach...The Waiohai... offering 460 large rooms and suites displaying the finest in rattan furnishings and private lanais. From each...breathtaking views of either the ocean, flowering courtyards, or ancient Kauaian mountains.



Here, your every need is attended to in detail: 6 immaculate tennis courts, a challenging new 18-hole golf course, and 3 exquisite restaurants (one overlooking the sea, one secluded in an intimate gourmet wine cellar, one serving fine continental fare).





A gentle world-class resort awaits. Hold your breath. Open your eyes. Breathe deeply...it's love at first sigh.

theWaiohai

For reservations call your travel agent or toll free (800) 227-4700; from California (800) 622-0838.

Amfac Hotels

...one good idea after another.

Amfac Hotels in Hawaii, Dallas, Minneapolis, Albuquerque, San Francisco, Los Angeles, and Napa Valley, California.

Taylor's Connoisseur Collection. Furnishings on a grand scale.



Our most distinctive imports inspired by Old World artists and crafted to today's demand for enduring quality. Ornate room groups, dramatic accent pieces, mobile d'arte, all designed to enhance the most elegant home.

We searched Europe for these unusual and much in demand furnishings. Our inventory is unrivaled in the West and is constantly changing as our new shipments arrive. Most pieces are exclusive with us and available for immediate delivery.

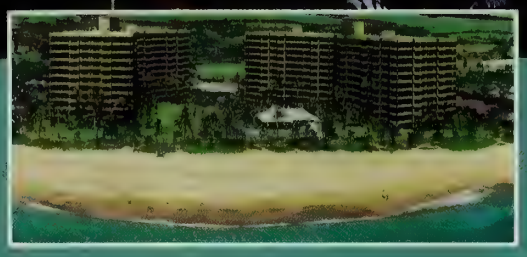
The cost of these lovely imports increase each year, as prices rise around the world. It follows that like all works of art and rare collector's items, their value will also increase. Some authorities now second their appreciation only to European antique furniture.

If you believe luxury should be a thing of beauty see our complete collection now. You can turn your home into a showplace rich in the ambience of Europe with furnishings on a grand scale from Taylor's.

TAYLOR'S
in Van Nuys

6479 Van Nuys Blvd., (213) 786-5970, 873-1081. Open Mon. thru Sat. 9 to 5:30 pm.
Mastercharge, Visa or Credit Terms available.

You've made your mark, come take your place.



Reap the rewards of success in a place that reflects your uncompromising spirit. Kaanapali Alii, Maui's finest beachfront condominium, is offering select one- and two-bedroom units for purchase. Amenities are abundant and exquisite.

KAANAPALI ALII * MAUI
Your Place in Paradise

Maui is ready and waiting. And now, a limited number of these residences are available for vacation rental so you might sample the lush life. The door is open; come take your place in paradise. You've earned it. Write or call for more information:

Sales Office
John E. Wilson, Principal Broker 50 Nohea Kai Drive Lahaina, Maui, Hawaii 96761 (808) 667-7441

Vacation Rental Office
Peter Rice, General Manager 50 Nohea Kai Drive Lahaina, Maui, Hawaii 96761 (808) 367-6090

Eighty-year leasehold subject to prior commencement. For lease terms see the condominium conveyance documents. Not effective where prohibited by law.

You'll not only look good...



You'll feel marvelous after a stay at historic Bishop's Lodge, with its beautiful high-country setting, fresh air, sunshine, and relaxed mood. *Mobil Four-star Rated*, you'll be pampered with first-class amenities and fine cuisine, solar heated pool, whirlpool & saunas, horses, tennis, trap & skeet, nearby golf, fascinating mountain trails and sightseeing. All this only five minutes from Old Santa Fe charm, museums, galleries, opera, entertainment, and shopping. For a vacation that enriches you with a sense of well being, call 505-983-6377 or write PO Box 2367E, Santa Fe, NM 87501.

THE
BISHOP'S LODGE
SANTA FE, NEW MEXICO



James M **Chadwick** Associates
LANDSCAPE ARCHITECTURAL DESIGN
131 West Main Street, Los Gatos, CA 95030/(408) 374-8657
88 Whitcomb Avenue, Hingham, MA 02043/(617) 749-4868
Agency: The Cornell Co., Sunnyvale, CA



Golden Gate Bridge
22" × 30"

Dong Kingman
Exhibition of Water Colors
Opening May 1st

May we send you a brochure?

CONACHER GALLERIES
134 Maiden Lane, San Francisco, CA 94108 • (415) 392-5447

life is so much richer when lived in allmilmö.



Enter the world of Allmilmö.
Truly, an investment in fine living.

allmilmö

masters in the art of fine living.

KITCHEN DESIGN STUDIO, INC.
Los Angeles, CA
(213) 854-6322

PLUS KITCHENS
San Francisco, CA
(415) 864-5093

KITCHEN DESIGN
Newport Beach, CA
(714) 955-1232

EUROPEAN KITCHEN DESIGNS
Del Mar, CA
(619) 755-4062

studio a allmilmö®

KITCHENS AND MORE
Santa Barbara, CA
(805) 966-3163

SEGER'S KITCHEN DESIGNS
Carmel, CA
(408) 624-1772

PLUS KITCHENS II
Lafayette, CA
(415) 283-5005

How to keep your violets in the pink.

Feed them Oxygen Plus'® new Flowering House Plant Food. Or if you have African violets, feed them our African Violet Food.

One's formulated just for the special needs of indoor plants that bloom. The other for African violets. Besides all the usual nutrients, both supply life-giving oxygen directly to the roots. Which is what makes the difference between measly blooms and mega blooms. Even if you overwater.



You can also get the famous Oxygen Plus formula for your indoor plants and outdoor container plants.

Give your indoor flowering plants and African violets a breath of fresh air every time you water. It'll sure add a lot of color to your life.

OXYGEN PLUS®

It breathes life into your plants.

©1984 Plant Research Laboratories



"Golf may be . . . a sophisticated game. At least, it is usually played with the outward appearance of great dignity. It is nevertheless, a game of considerable passion, either of the explosive type, or that which burns inwardly and sears the soul."

Bobby Jones

THE VINTAGE CLUB

INDIAN WELLS, CALIFORNIA

Custom homesites and private residences. Inquiries may be made by telephoning (619) 346-5566.





THE RESTORATION PROCESS

Restoring and creating stained glass is a fragile art that requires the mastering of skills over 700 years old. And having the imagination to perform them. Three generations of training has given Reflection Studios the expertise necessary to blend these skills into restoring or creating a masterpiece such as: The Olympic Club domes in San Francisco. Let us put our imagination, skill and experience to work for you.



REFLECTION STUDIOS

41 SIMMS • SAN RAFAEL, CA 94901 • (415) 457-5800

THERE'S A NEW WAY TO ENJOY THIS OFFICE



LEASE IT.

Antiquarian Traders has made it easy. We eliminate the time consuming search and high capital expenditure. With our unique lease/purchase program you can have the distinction and prestige of a beautifully coordinated antique office setting for a small monthly charge.

We've acquired the largest and choicest collection of antique office furniture ever assembled. Over 5,000 hand picked museum quality pieces.

Our desk collection is unequalled: English partners, rolltops, secretaries, rare Wootons (as pictured), all superior examples of their type. Of course, we have everything else for your office: conference tables, leather couches, swivel chairs. Plus a magnificent residential selection.

All pieces are faultlessly restored in our own shop. Visit our showroom or block long warehouse today. Bring your decorator or use ours.

ANTIQUARIAN TRADERS

"Rare and Unusual Antiques for Home and Office"

Los Angeles Showroom: 8483 Melrose Avenue, Los Angeles, CA 90069, (213) 658-6394
Leases & Sales: Mon.-Fri. 10:00-6:00, Sat. & Sun. 12:00-6:00



A Japanese Experience for Two. Overlooking a half-acre Garden in the Sky is your authentic Japanese suite with sunken tub and a patio. A soft, floor-level futon bed is made up for the night in a large elevated tatami room. You can enjoy a welcome Sake, a complete Japanese dinner in A Thousand Cranes, a breakfast or brunch, and a Shiatsu Accupressure Massage. For complete information about our Japanese Experience for Two, please write or call the Reservations Manager.

The New Otani HOTEL & GARDEN LOS ANGELES

120 S. Los Angeles Street, 417 Los Angeles, California 90012
(213) 629-1200 USA (800) 421-8795 California (800) 252-0197

The Predator
Frank Miles

Limited edition of 15
13⅝"×23¾"



exclusive North American representatives for Dabro Bronze Productions

S.A. BRONZE

P.O. Box 3482 Thousand Oaks
CA 91359 • (805) 499-8474



Kubisak's Antiques
&
Home Furnishings Inc.



Over 8,000 square feet of fine French & Austrian furniture. 3305 Laguna Canyon Rd., Laguna Beach, CA 92651 (714) 494-1771

Rancho Mirage
COUNTRY CLUB



Discover Rancho Mirage Country Club, the ultimate in Desert living — the ultimate investment, the ultimate address!

270 luxurious condominium homes.
Each located on our 18 hole championship golf course.

From $250,000 • Models open from 9a.m. to 6p.m.
At Bob Hope and Frank Sinatra Drives • For information call (619) 324-4772.

JACK JOSEPH INTERIOR DESIGN



Access to Restricted Showrooms

National Manufacturers

Meeting Your Personal Home Needs For 37 Years

JACK JOSEPH & CO.

Fine Furnishings and Interior Design

1105 Wilshire Blvd., Santa Monica

(213) 393-3741

STORE HOURS

Tuesday thru Saturday 9:30–5:30

Closed Sunday and Monday

RENAISSANCE

Fine Antique Reproductions of 18th and 19th Century Furniture, Clocks & Accessories.



1656 Mission Drive
Solvang, California 93463

Open Every Day 10–5
(805) 688-6222



Middleton

2243 Green Street, San Francisco, CA 94123

(415) 931-7549 (408) 395-1165 Agency The Corbell Co. Sunnyvale, CA

LEON LEVIN
makes Fashion a Sport



At fine stores everywhere

Leon Levin 498 Seventh Avenue, N.Y. 10018

AVERY BOARDMAN LTD

MANUFACTURER OF CUSTOM SOFAS AND SOFA BEDS



Modular 26:
Six Sleep Sizes:
Unlimited Configurations.

All Avery Boardman Sofas and Sofa Beds are Custom Built in
C.O.M. or Boardman Fabric at Our Los Angeles Factory

SHOWROOM HOURS 9:30-5:00 MONDAY THRU FRIDAY TO THE TRADE ONLY

8687 MELROSE AVENUE PACIFIC DESIGN CENTER • SHOWROOM 365
LOS ANGELES, CALIFORNIA 90069 (213) 659-1660

CATALOG ON LETTERHEAD REQUEST

NEW YORK–D & D BUILDING



The Poetic Paintings of Pati Bannister

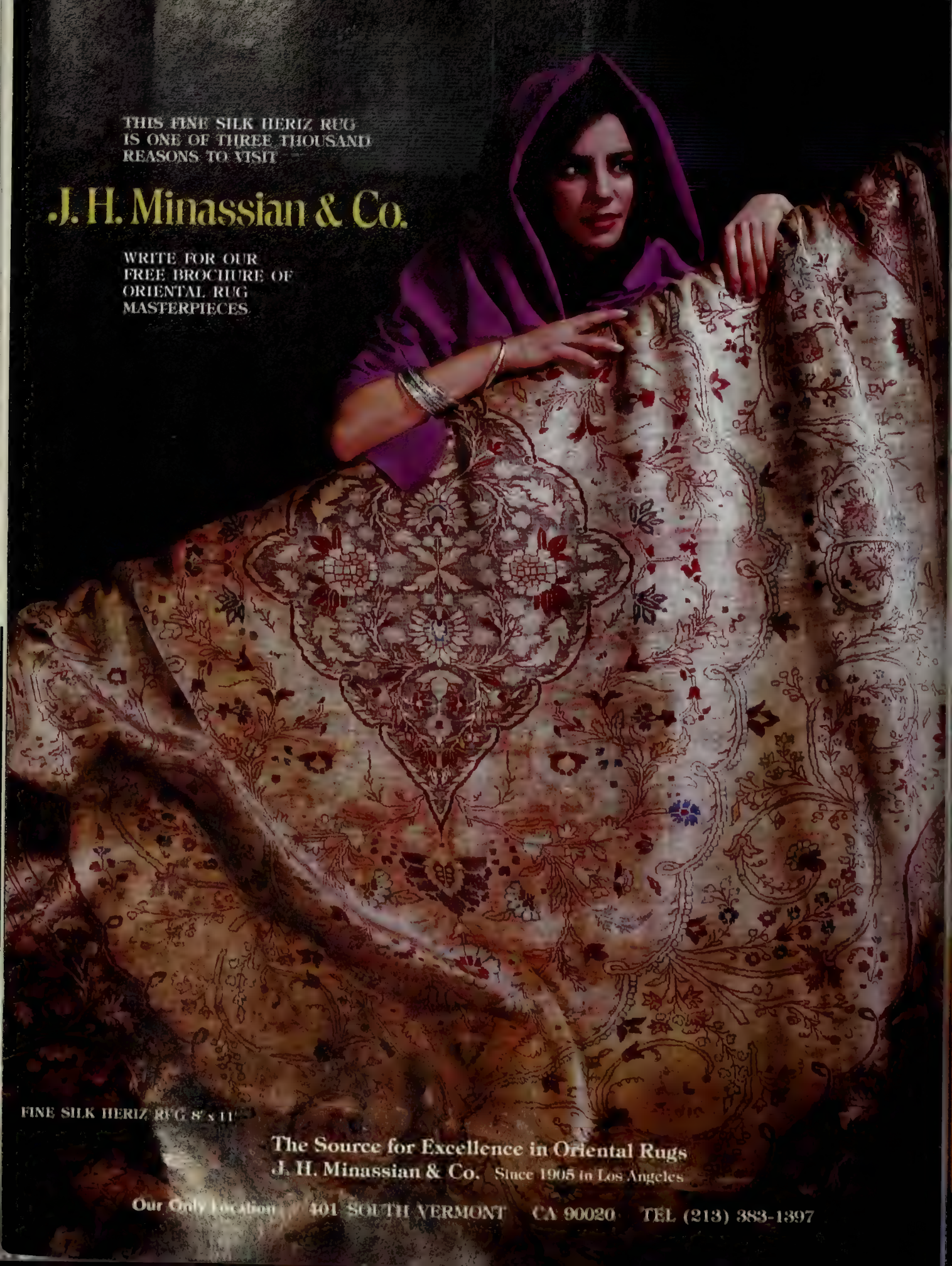
We feel that Pati Bannister's talent goes beyond ordinary concepts, and that in her paintings the viewer is invited to become involved—not only to see but to feel and to remember. Many of her paintings are available as signed and numbered limited edition prints. For a beautiful 16-pg. color brochure on this outstanding artist, call our toll free number, 1-800-535-7845

Important Art for Private and Corporate Collections

319 Royal St. New Orleans, La. 70130 (504) 524-8203

BILL COUSINS' TOWNHOUSE GALLERIES

SHOWN ABOVE, "APRIL LIGHT" IMAGE SIZE 26" x 34" ACRYLIC


THIS FINE SILK HERIZ RUG
IS ONE OF THREE THOUSAND
REASONS TO VISIT
J. H. Minassian & Co.
WRITE FOR OUR
FREE BROCHURE OF
ORIENTAL RUG
MASTERPIECES
FINE SILK HERIZ RUG 8' x 11'
The Source for Excellence in Oriental Rugs
J. H. Minassian & Co. Since 1905 in Los Angeles
Our Only Location 401 SOUTH VERMONT CA 90020 TEL (213) 383-1397

Private.



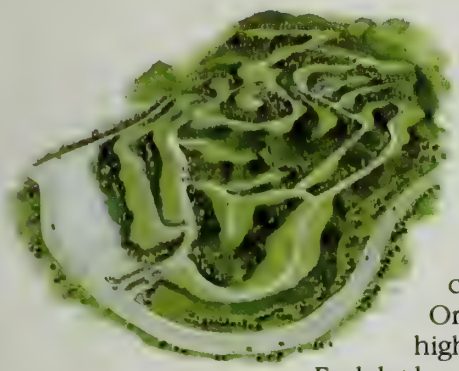
Artist Illustration.

As you approach, you are confronted with the obvious: "This is a very private place." Sculptured entry walls, a manned guard house, sliding iron gates, and intricate mosaic entry identification which is read through a cascading waterfall. This is SEA POINTE ESTATES, South Orange County's most exclusive and unique custom homesite community. As you pass through, you enter a private world, a place set aside with strict architectural integrity, commanding views, vast open spaces and for residents only, championship tennis.

A conclusion is immediately drawn, "Here is an opportunity to create a very private residence."



Property.



SEA POINTE ESTATES is a landmark with unique custom homesites that climb to one of Orange County's highest elevations. Each lot has been uniquely plotted, scrutinized and designed to preserve the ultimate view potential. The result: The opportunity for a one-of-a-kind home with a one-in-a-million view.

Complimenting the community is the new private swim and tennis facility, with spa, pool, club house and championship courts. Several of the area's most prominent specialty builders are building a limited number of custom homes known as the Signature Series, which are also available for purchase. Come to SEA POINTE ESTATES and draw your own conclusion: A custom home on very private property.



Custom Homesites from $85,000 to $475,000.
714/643-1392
Office hours: 10:00 a.m. to dusk.



Limited Edition Prints by American Impressionist

JAMES VERDUGO



Light, color and a romantic air create images of pure delight in the sure hands of a practiced Impressionist, California's James Verdugo. His use of light is central to American Impressionism, the rainbow-rich colors rooted in the French school. The subject matter, Victorian-like romance, is his own love. Signed and numbered limited edition prints by this superb artist are published exclusively by The Greenwich Workshop in ten colors on acid-free paper. Perfect for decorating.

SEASIDE SERENADE by James Verdugo 23⅛" w x 18½" h $110
A limited edition print
Signed and numbered by the artist

THE GREENWICH WORKSHOP
30 Lindeman Drive, Trumbull, CT 06611 (203) 371-6568

edition prints by James Verdugo at these fine galleries:

Allards
2225 West Shaw
Suite 117
Fresno, CA 93711
(209) 225-7000

The Art Loft
731 South Hwy. 101
Solana Beach, CA 92075
(619) 481-8011

Art Works Etc.
16169 Brookhurst Street
Fountain Valley, CA 927(
(714) 775-5529

Renaissance Gallery
616 18th Street
Bakersfield, CA 93301
(805) 324-3117

Sadell's Framing & Galle
654 Shoppers Lane
Covina, CA 91723
(213) 332-7402

Southwestern Arts Ltd.
26390 Carmel Rancho
Carmel, CA 93923
(408) 625-2288

Van Stavaren Fine Art
4819 Freeport Blvd.
Sacramento, CA 95822
(916) 452-2368

Wild Wings Gallery
3535 Industrial Drive B-4
Santa Rosa, CA 95401
(707) 576-0430

ARCHITECTURAL DIGEST *Selections* ARCHITECTURAL DIGEST



Keep last year's issues of Architectural Digest protected for years to come

Architectural Digest is truly the premier international magazine of fine interior design. Each lush, color-filled issue is produced with the same devotion to quality as is a fine art book.

As you anticipate another glorious year of the finest in interior design, art, antiques and architecture to be found in *Architectural Digest*, make sure you will always have your 1983 issues easily accessible.

Architectural Digest has designed for you this rich, simulated leather slipcase. Two slipcases will hold 12 valuable issues—a full year—of *Architectural Digest*.

Keep them on your bookshelf among your most treasured books. Both the cover and spine of the slipcase have been imprinted with the distinctive *Architectural Digest* signature, for easy identification.

Don't wait. Send for your *Architectural Digest* slipcases today! Just mail in the order form below.

CALL TOLL-FREE 800·421·4448

Mon.-Fri. 7A.M.-7P.M., Sat. 7A.M.-1P.M., Pacific Time. In California, call 800-252-2071.
Credit card orders only. (For Customer Service, call 213-836-7090.) Prices effective through June 30, 1984.
Please allow 6 weeks for shipment. Items may be shipped separately. Offer good in USA and Canada only.
Architectural Digest is the registered trademark of Knapp Communications Corporation, used with permission.

Mail to: Architectural Digest Selections, Dept. AM44, 8460 Higuera Street, Culver City, CA 90230.

NAME _____ (please print) AM44

ADDRESS _____

CITY _____

STATE _____ ZIP _____

(Indicate quantity)

_____ #201111 *Architectural Digest* Slipcase $8.95 (2.25)

Grand Total $ _____
(Please add amount indicated in ()
for shipping and handling per unit shipped.)

☐ Check payable to *Architectural Digest* Selections
(add 6% sales tax if delivered in California)
☐ Visa ☐ MasterCard ☐ Diner's Club
☐ American Express Exp. Date _____

Card # _____

Signature _____
(if charging)

OUR REPUTATION SOLID AS STONE

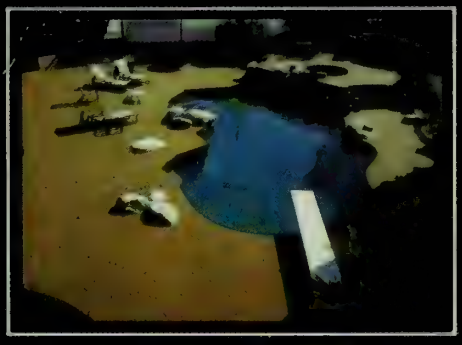


PRESTIGIOUS HOMEOWNERS, ARCHITECTS, AND DESIGNERS...

now you can have the lasting beauty and quality that has made Futura Stone by Mike Fahmie the leader in the outdoor flooring industry. Futura Stone, by Designer Mike Fahmie, is a natural stone finish that is excellent for resurfacing new or deteriorating concrete or asphalt. You will also find it ideal for driveways, walkways, pool/spa decks, patios, office buildings, condominium complexes and showrooms. Call NOW and we will send you a FREE BROCHURE on how to enhance and beautify your surroundings using Futura Stone by Mike Fahmie.



Lic No. 343764



- No more messy puddles (completely porous)
- No more stains (oil, rust, etc.)
- Virtually maintenance free!
- Exclusive 10-year warranty!
- Free estimates

FUTURA STONE
Designer Elegance in Outdoor Flooring
By Mike Fahmie

1715 South Boyd, Santa Ana, CA 92705

ORANGE COUNTY (714) 547-8011

LOS ANGELES (213) 990-6647

PALM SPRINGS (619) 741-2208

SAN DIEGO (619) 292-4282

SAN JOSE (408) 947-8842

SAN FRANCISCO (415) 362-1661

GRAND OPENINGS

Futura Stone of ARIZONA (602) 252-7446

Futura Stone of HAWAII (808) 839-7433

If you could shop at one place in America this would be the one place.
South Coast Plaza.









1-Jewels by Joseph 2-Custom Shop Shirtmaker 3-Le Specialiste 4-Tennis Lady

SOUTH COAST PLAZA

Bristol Street at San Diego Fwy., South Coast Plaza, CA 92626 (714) 546-6682
Valet Parking—Bear Street Entrance at Mall at I. Magnin. Mall Hours—10 a.m.-9p.m., Sunday 12 noon-6 p.m.

Saks Fifth Avenue · Nordstrom · Bullock's · Sears · May Company · I.Magnin

ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

MAY 1984 $4.50







Only the Far East could inspire a collection such as Folio 16—a collection as captivating as the Orient itself. With a calm opulence, Folio 16 re-creates classics of the Ming and early Ch'ing dynasties, duplicating authentic Chinese joinery and infinitely touchable finishes. To explore these designs for living and dining room further, we invite you to send $3.00 for the Folio 16 catalog. Henredon, Dept. A54, Morganton, NC 28655.

For those who value excellence

Henredon.

If you could shop at one place in America this would be the one place.

South Coast Plaza.









1. Jewels by Joseph 2. Cummins Shop Shirtmaker 3. Le Sportsac 4. Tennis Lady

SOUTH COAST PLAZA

Bristol Street at San Diego Frwy., South Coast Plaza, CA 92626 (714) 546-6682
Valet Parking—Bear Street entrance to Mall at I. Magnin. Mall Hours—10 a.m.-9p.m., Sunday 12 noon-6 p.m.

Saks Fifth Avenue · Nordstrom · Bullock's · Sears · May Company · I.Magnin





Available on select Folio 16 pieces are three special finishes: green *Nephrite,* maroon *Pigeon Blood* and almond *Goatskin.* Also featured on the tops of several tables is exotic koa wood, a valuable golden brown cabinet wood native to Hawaii. Carvings throughout Folio 16 are crisp and clean. So precise is the detailing, in fact, that feuding dragons on the horseshoe dining chair resemble carved ivory.











Only the Far East could inspire a collection such as Folio 16—a collection as captivating as the Orient itself. With a calm opulence, Folio 16 re-creates classics of the Ming and early Ch'ing dynasties, duplicating authentic Chinese joinery and infinitely touchable finishes. To explore these designs for living and dining room further, we invite you to send $3.00 for the Folio 16 catalog. Henredon, Dept. A54, Morganton, NC 28655.

For those who value excellence

Henredon.

TABLE OF CONTENTS

May 1984

ARCHITECTURAL DIGEST



COVER: The living area in the barn-inspired Malibu home of Mr. and Mrs. Barry Spikings. Photography is by Russell MacMasters. See page 96.

12 **Letters from Readers**

24 **People Are the Issue**

38 **Guest Speaker: Beatrice Wood**
Marcel's Mischief, and Other Matters

56 **Russell Lynes Observes**
The Zeus of Oak Park

72 **Carter Ratcliff: Reflections**
Painting's Rebel Angel

88 **Collector's Close-up**

210 **Artist's Dialogue**
A Conversation with Henry Moore

226 **For Collectors**
Shaker Furniture—The Price of Perfection

242 **Antiques Notebook**
The Venerable Orphans of Britain

254 **In the Showrooms**
From Instinct to Analysis—
S. Harris Greets a New Era

268 **Design Dialogue**
Zajac and Callahan's Flights of Fantasy

280 **Objects**
Sally Sirkin Lewis—Spartan Lessons

292 **Designer's Travel Notes**
Tokyo's Enduring Pockets of Tradition

306 **Designed for Reading**
Independent Visions—
The Architecture of Neutra, Loos and Gaudí

316 **Previews**

318 **Reader's Directory**

Copyright © 1984 Knapp Communications Corporation.
All rights reserved in all countries. Copyright contents may not be reproduced in any manner without prior written permission of *Architectural Digest*. Printed in the United States of America.

INTERIOR DESIGN

96 **A Peaceful Domain**
Evoking a Romantic Barn in the Malibu Colony
Text by Nancy Guild

106 **Normandy Style**
A Private Refuge in the Heart of Paris
Interior Design by Valerian Rybar, ASID and Jean-François Daigre, ASID
Text by G. Y. Dryansky

112 **Tableau of an Era**
An American Ethos Defined by an 18th-Century Collection
Text by James S. Wamsley

144 **By Special Request**
The Swift Creation of a Southampton Summer House
Interior Design by Brian V. Reale and David Fripp Frojd
Text by Peter Carlsen

160 **Orchestrating for Fine Art**
Contemporary Collection in a Florida Setting
Architecture by Miguel Rodrigo-Mazure
Landscape Architecture by Sasaki Associates
Text by Avis Berman

166 **Country Manners**
Distinguished Georgian Home in Southern England
Interior Design by David Laws, of Colefax and Fowler
Text by Elizabeth Dickson

174 **Aboard a Princely Yacht**
Launching the New Horizon L
Interior Design by Luigi Sturchio
Text by Dora Jane Hamblin

184 **Savoring the Sunlight in Bel-Air**
Lasting Warmth for the Manulis Family Home
Text by Elizabeth Forsythe Hailey

ART AND ANTIQUES

122 **Antiques: Classic Accent on Art Déco**
Sleekly Styled Early-Modern French Furniture
Text by Anthony Weller

178 **Art: Setting the Stage**
Designs That Enhance Theater's Magic Moments
Text by Carter Ratcliff

SPECIAL FEATURES

130 **Architectural Digest Visits: Lucille Ball**
New York City
Text by Elizabeth Forsythe Hailey

136 **Architecture: Rob Wellington Quigley**
Rancho Santa Fe, California
Text by Joseph Giovannini

152 **Gardens: The Contours of Nature**
Landscape Pleasures in the Pacific Northwest
Text by Heather Lockman

192 **Historic Houses: James Whitcomb Riley**
The Hoosier Poet on Lockerbie Street
Indiana
Text by David Black

THE LUXURY CAR FOR THOSE WHO REFUSE TO RELAX THEIR STANDARDS.



Anyone who pays $40,000 for a luxury sedan should not be asked to do so in a spirit of forgiveness for its deficiencies.

The BMW 733i makes no such requests. And one of the world's most unforgiving production processes makes certain that none is ever needed.

That process mandates over 3 million operations for the assembly of the body alone. It controls chassis alignments to within 4/1,000ths of an inch. And it assesses the corrosion-resistance of structural metals by submerging them in salt water for at least ten days.

It also endows the BMW 733i with such technological innovations as an optional four-speed automatic transmission that doesn't force you to sacrifice the precision of a manual gearbox, but rather "gives the best of both worlds" (Autosport magazine).

But the 733i is freer of compromise than even that implies. Of its more than 4,000 parts, none ever suffers from inattention because it's judged 'minor.'

The electrically-powered leather bucket seats are orthopedically molded to the contours of the spine. And because they're infinitely adjustable, being uncomfortable is all but an anatomical impossibility.

Human anatomy even dictates the design of the buttons that operate the power windows and the two-position electric sunroof: They are precisely shaped to fit the natural curvature of the fingertip.

The 733i, in short, is an automobile in which nothing has been left to chance, in which luxury is the result of—rather than a substitute for—genuinely superior design and craftsmanship.

Providing something life commonly denies the perfectionist: Vindication, instead of disappointment.

THE ULTIMATE DRIVING MACHINE.

© 1984 BMW of North America, Inc. The BMW trademark and logo are registered. European Delivery can be arranged through your authorized U.S. BMW dealer

OMEGA.
WHEN YOU CAN HAVE WHATEVER YOU WANT.





For certain discriminating individuals, nothing but gold will do. And for them, there's the Omega Phoenix.

The magnificent bracelet is meticulously hand crafted.

The Swiss quartz movement is astonishingly thin, and incredibly precise.

But perhaps what makes the Phoenix so attractive an investment is the fact that it's fashioned entirely of 14K gold.

To find out where you can acquire one, write to us. We're at 301 East 57th Street, New York, N.Y. 10022.

Two floors above Rolls-Royce.

Ω OMEGA®

In Canada, write to:
Omega Watch Company (Canada) Ltd./Ltée.,
70 Wynford Drive, Don Mills, Ontario M3C 1J9

ARCHITECTURAL DIGEST®

VOLUME FORTY-ONE/NUMBER FIVE

Architectural Digest (ISSN 0003-8520) is published monthly by Knapp Communications Corporation. Editorial and executive offices are located at 5900 Wilshire Boulevard, Los Angeles, California 90036.

SUBSCRIPTIONS:
Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $54. Single issues in the U.S.A.: $4.50; $4.95 in all other countries. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence, for faster service. Please allow 8 weeks for a change of address. New subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to Architectural Digest, P.O. Box 2415, Boulder, Colorado 80322. Direct nonsubscription correspondence to editorial office.

SELECTED ISSUES:
Back issues, collectors' issues and bound editions of Architectural Digest may be obtained by writing A.D. Selections, Dept. AM54, 8460 Higuera St., Culver City, CA 90230, or by calling our toll-free number, 800/421-4448, Mon.-Fri. 7 A.M. - 7 P.M., Sat. 7 A.M. - 1 P.M. Pacific Time. In Calif., call 800/252-2071. Prices (effective through June 30, 1984): back issues, $6 ea.; collectors' issues, $10 ea.; bound editions, 1981, 2 vol./$70.

ADVERTISING OFFICES AND REPRESENTATIVES:
West:
5900 Wilshire Boulevard, Los Angeles, California 90036, 213/937-4740
731 Sansome Street, San Francisco, California 94111, 415/781-1888
East:
680 Fifth Avenue, New York, New York 10019, 212/765-6250
Midwest:
303 E. Wacker Drive, Chicago, Illinois 60601, 312/861-0177
Sales Motivating Associates, 19075 West 10 Mile Road, Southfield, Michigan 48075, 313/352-8333
South:
G. Carbonara & Co., 1370 Center Drive, Suite 205-F, Atlanta, Georgia 30338, 404/396-1532
New England:
Thomas Jackson, P.O. Box 194, Rowayton, Connecticut 06853, 203/838-3501
Canada:
The Fenn Company, 148 King Sideroad, King, Ontario, L0G 1K0, 416/833-6200
United Kingdom:
Christopher Warburton and Associates, ½ Rutland Gardens, London SW7, England, 01-584-6588

Second class postage paid at Los Angeles, California and additional mailing offices. POSTMASTER: Send address changes to *Architectural Digest*, P.O. Box 2415, Boulder, Colorado 80302.



Room design–J. Allen Murphy and Associates, Inc.

Carpet–Stark Leopard

Stark®
CARPET

THE ANIMAL SKIN COLLECTION

Somali Panther

Zebra

Antelope







100% wool for easy maintenance and superior wearability. Immediate delivery in colorways shown with borders. Also available in snakeskin, tiger and ocelot designs, and custom colors.

PURE WOOL PILE
The Standard of Carpet Excellence

Stark Carpet Corp.
D&D Building,
979 Third Avenue,
New York, NY 10022
Atlanta | Boston
Chicago | Dallas
Denver | Houston
Los Angeles | Miami
San Francisco
Seattle | Troy
Washington, DC



Very fine George II walnut folding games table with top fitted for candleholders and chips. England, circa 1730.
17" × 34" closed, 34" × 34" open

Manheim Galleries of Dallas
Dallas Design Center • 1025 Stemmons Freeway • Dallas, Texas 75207 • (214) 742-2364
TO THE TRADE ONLY

ARCHITECTURAL DIGEST

ESTABLISHED 1920

EDITOR-IN-CHIEF: **Paige Rense**

GRAPHICS DIRECTOR: **Charles Ross**
ADMINISTRATIVE DIRECTOR, EDITORIAL/GRAPHICS: **Nancy J. Odegard**
RESEARCH EDITOR: **Margaret Redfield**
TEXT EDITOR: **Mary Chesterfield**
ART AND ANTIQUES EDITOR: **Don G. Erickson**
FEATURES EDITORS: **Joanne Jaffe, Gayle Moss Rosenberg**
ASSOCIATE EDITORS: **Lyle V. Bayle, Christina Dimitroff, Ann A. Johnson**
ASSISTANT GRAPHICS DIRECTOR: **Nancy T. Sheinbein**
EXECUTIVE ASSISTANT TO THE EDITOR-IN-CHIEF: **Beverly Perkins**
PRODUCTION EDITOR: **Lindsay Mory**
DESIGNER LIAISON: **Julie Davey**
PHOTOGRAPHER LIAISON: **James G. Huntington**
ASSISTANT EDITORS: **Kimberly De Roever, Elizabeth McMillian, Michelle D. Vaughen**
GRAPHICS ASSOCIATES: **Debra S. Bond, Ken de Bie, Karen Miller**
EDITORIAL COORDINATORS: **Martha Collett** (NEW YORK), **Gina Crespel, Catherine A. Richardson, Grace P. Terzian** (RESEARCH)
EDITORIAL ASSISTANTS: **Rochelle Branch** (GRAPHICS), **Laurie E. Connor** (EDITORIAL), **Wendy A. Silverstein** (EDITORIAL), **Peggy Smith** (EXECUTIVE)
EDITORS-AT-LARGE: **Susan Mary Alsop, Valentine Lawford, Derry Moore**
CONSULTANTS: **John Lincoln** (DECORATIVE ARTS), **Gerald M. Ackerman, Constance W. Glenn, Aimée Brown Price** (ART), **Robert E. Fisher** (ASIAN ART), **William Ezelle Jones** (ANTIQUES)
INTERNATIONAL CORRESPONDENTS: LONDON: **Derry Moore, Serena Barrow, Elizabeth Dickson, Elizabeth Lambert**; PARIS: **Charlotte Aillaud, Pascal Hinous, Laurence Mouillefarine**; ROME: **Robert Emmett Bright**; DUBLIN: **Brian de Breffny**; MADRID: **José Luis Pérez**; MUNICH: **Margaret A. Kelley**

PUBLISHER: **G. Robert Griswold**
ASSOCIATE PUBLISHER: **Michael C. Stanke**
ADVERTISING DIRECTOR: **Clifford P. Tallman, Jr.**
REGIONAL ADVERTISING DIRECTORS: **R. Jeffrey Petersen** (EASTERN), **Frank C. Nieman** (MIDWESTERN), **Betty M. Bartol** (WESTERN)

KNAPP COMMUNICATIONS CORPORATION
CHAIRMAN: **Cleon T. Knapp**
PRESIDENT: **H. Stephen Cranston**
SENIOR VICE-PRESIDENTS: **Rosalie Bruno** (NEW VENTURE DEVELOPMENT), **Betsy Wood Knapp** (MIS ELECTRONIC MEDIA), **Harry Myers** (MAGAZINE GROUP PUBLISHER), **William J. N. Porter** (PRODUCT SALES), **Paige Rense** (EDITORIAL), **L. James Wade, Jr.** (FINANCE)
VICE-PRESIDENTS: **Patrick R. Casey** (PRODUCTION), **Jan Edwards** (CIRCULATION), **Anthony P. Iacono** (MANUFACTURING), **Harold W. Jaffe** (CONTROLLER), **Philip Kaplan** (INTERNATIONAL), **George H. Oestreich, Jr.** (PUBLISHER/INTERNATIONAL EDITIONS)



©Roche-Bobois, U.S.A. 1984

Like fine French wine...
A Roche-Bobois leather sofa gets better with age, offering both immediate enjoyment and long-term pleasure.
"Blazer." Our bewitchingly white sofa fashioned from leather so silky and supple it flows like fabric.
For our complete catalog, please send a $6 check or money order to: Roche Bobois (Dept. B-1) 200 Madison Ave., N.Y.C. 10016

ROCHE-BOBOIS®

Probably the most exclusive collection in leather.

PARIS

LONDON • BRUSSELS • GENEVA • MADRID • HAMBURG

Store locations throughout the U.S. and Canada

New York • Atlanta • Beverly Hills • Birmingham, Mich. • Boston • Calgary • Chicago • Dallas • Denver • Houston • La Jolla • Miami • Minneapolis • Montreal • Palm Beach • Paramus • Philadelphia • Phoenix • Quebec • Roslyn Heights • San Francisco • Scarsdale • Scottsdale • Seattle • Toronto • Vancouver BC • Washington DC • Westport • Winnetka • Winnipeg

GUCCI



"DIAMONDISSIMA"
COLLECTION

NEW YORK BAL HARBOUR CHICAGO

clarence house

40 EAST 57 STREET NEW YORK THROUGH DECORATORS AND FINE STORES



CHAMPS DU MANDARIN

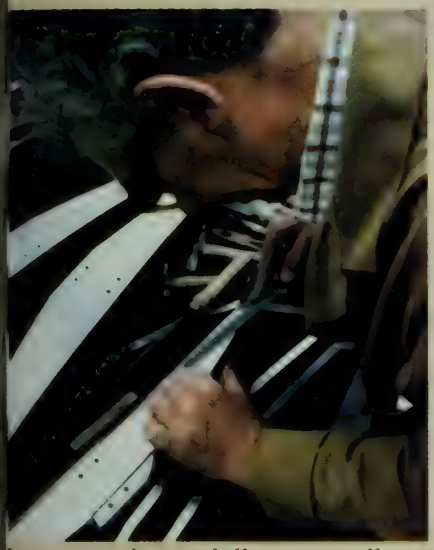

ROLLS
ROYCE

There are only 10 people in the world who know how to make the Rolls-Royce grille.

You don't know Dennis Jones. Pity. Because Dennis is one of a vanishing breed.

He is one of those few men still walking on this earth who can, with good conscience, call themselves master craftsmen of the old school.

Dennis Jones is a man who uses



his extraordinary skill to magically sculpt a fair amount of cold steel into the sparkling silver grille of the finest motor car in the world.

The Rolls-Royce.

More amazingly, he does it all by hand. It's a labor of love. For example, the look of the silver on the grille is achieved by polishing the stainless steel by hand for five full hours. Dennis will slowly and carefully work on a Rolls-Royce grille for days. And in the end, in an unobtrusive corner inside the grille, where it may never be seen by another human being, Dennis will put his initials. A sign of his pride in his work.

A celebration of a job well done.



There are only nine other men in the world who share the skill of building a Rolls-Royce grille with Dennis Jones. These men typify the small band of rare craftsmen who practically hand build the Rolls-Royce.

This is why we can say without hesitation: Ordinary cars may come in and out of vogue. Their time in the sun, as many as ten years or as few as one.

But the Rolls-Royce—the Rolls-Royce lives forever.

It lives forever because there are craftsmen with the skills and dedication of a Dennis Jones working on every inch of every Rolls-Royce. Craftsmen like Peter Maddocks, who lovingly assemble the Rolls-Royce engine by hand. Craftsmen like coach trimmer Michael Edge, a perfectionist who turns away many hides for every one he accepts. That hide then becomes just one of the eleven full hides of Connolly leather that are used in the interior of every Rolls-Royce.

The Rolls-Royce you acquire today combines the skill of these master craftsmen along with the most recent technological advances of this day.

In the end, the work of all these



craftsmen will produce a motor car that Charles Stewart Rolls or Frederick Henry Royce would be proud to have bear their names.

A motor car to be driven into the next century by someone of great accomplishment who believes, "I give the world my best, I desire its best in return.

I drive the Rolls-Royce."

ROLLS ROYCE



Rolls-Royce. Simply the best motor car in the world.

For information, contact your local authorized dealer or the national Rolls-Royce office (201-460-7800). © Rolls-Royce Motors, Inc. 1984.
The names "Rolls-Royce" and "Silver Spur" and the mascot, badge, and radiator grille are registered trademarks, as are the Bentley name, mascot, and badge.



Adding Style to Your Life

When you, too, are ready for a timepiece of indisputable elegance, your choice will be obvious. Baume & Mercier.

This 18K Gold bracelet watch is a magnificent example of Baume & Mercier's exacting standards of jewelry craftsmanship and quartz timekeeping technology. Ablaze with diamonds, the case is linked to intertwined braids of gold. For women of obvious distinction.

For color brochures, please send $1.50 to Baume & Mercier, Dept. AD5, 555 Fifth Avenue, New York, NY 10017 or 9465 Wilshire Blvd., Beverly Hills, CA 90212

BAUME & MERCIER
GENEVE

LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest
5900 Wilshire Boulevard, Los Angeles, California 90036

Once again your pages have celebrated an artistic achievement of the first rank. The March 1984 article on Jean Dubuffet ("Architectural Digest Visits") is lucid, expressive testimony to his sculptural genius, brilliantly illuminated by Arnold Glimcher's thoughtful essay. A tribute to Dubuffet's "repositories for the spirit."

Gretchen Sanderson
Chicago, Illinois

Being a lawyer by training and a designer by hobby, I usually get my copy of *Architectural Digest* at Orly or Charles de Gaulle Airport and sometimes at Heathrow, thus having the opportunity to get your magazine almost a month before it arrives in Vienna. As a dedicated reader, I would like to thank you for the wide spectrum of pleasure and information you offer. Besides the interior features, I very much appreciate those on the fine arts, and especially the "Artist's Dialogue" column, which provides insights into the lives and work of contemporary artists.

Frederica Weissbacher
Vienna, Austria

Hugh Newell Jacobsen's "understated and relatively neutral" design ("Vertical Composition," January 1984) has denied us the full enjoyment of his imaginative prowess. It is a very fine line that distinguishes simplicity from monotony, and he walks this line a little too closely.

Mark L. Ballard
Jupiter, Florida

It was a great pleasure to see my photography published in your magazine ("Vertical Composition," January 1984). However, I was disappointed that it was incorrectly credited to John C. Lautman.

Robert C. Lautman
Washington, D.C.

Since Hugh Newell Jacobsen is an architect known for contemporary design, I was thrilled to observe his regard for historical architecture, as shown by his restraint in redesigning his 1810 townhouse. It was probably very tempting for him to alter this fine old façade. I applaud any important man of the present who acknowledges the value of the past.

Carolyn Gilbert
Tucson, Arizona

How wonderfully refreshing to see Robert Motherwell's "living" studio ("Architectural Digest Visits," January 1984) among the other interiors featured in your magazine—some very beautiful, but unworked-in. One so often senses that just out of camera range is a squad of professional housecleaners armed with feather dusters, "immaculatizing" the bric-a-brac and Gothic Revival *objets.*

A working space that works is always so much more beautiful than any number of "collectibles."

Joan Wilson
Kingsport, Tennessee

Having read "An English Country House in Texas," in your January 1984 issue, I certainly know which designer to call upon if I want matching pairs of things in each of my rooms—Mark Hampton.

Carter Morton
La Jolla, California

Your fine magazine has given, in more ways than one, a lift to the interior of my apartment, since I have used some of your illustrations as the medium for a large collage. From your pages and onto the walls, these color photos enhance my environment —homage to the quality your publication represents.

Joseph Shepperd Rogers
Landover, Maryland

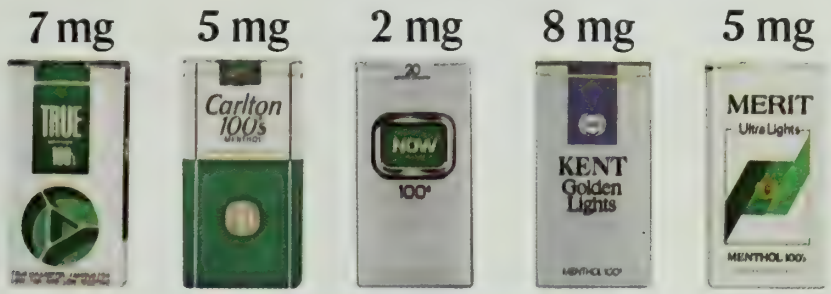
continued on page 14

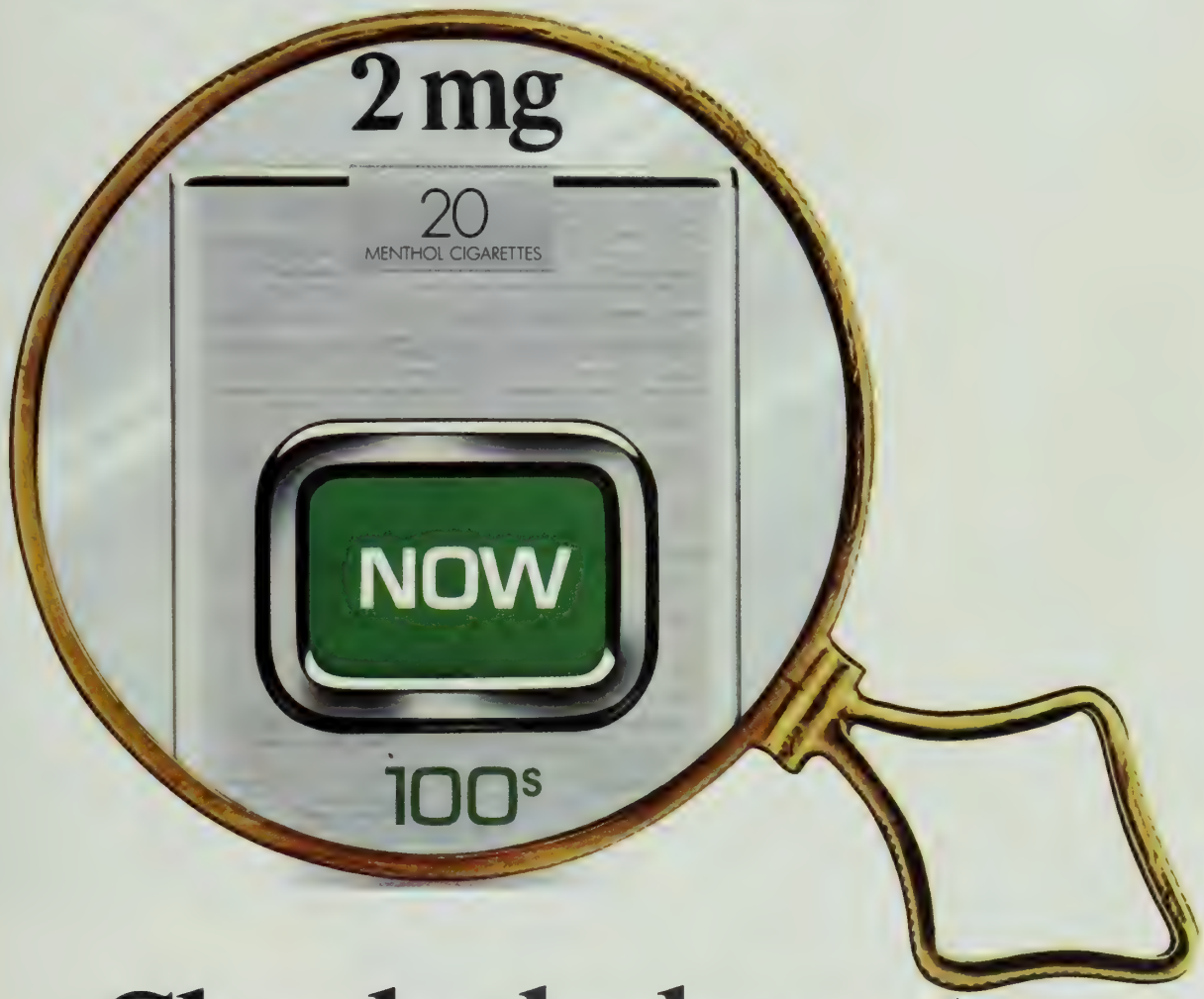
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

SOFT PACK 100s FILTER, MENTHOL: 2 mg. "tar", 0.2 mg. nicotine av. per cigarette, FTC Report MAR. '83.

Competitive tar levels reflect either the Mar '83 FTC Report or FTC method

NOW. THE LOWEST OF ALL BRANDS.

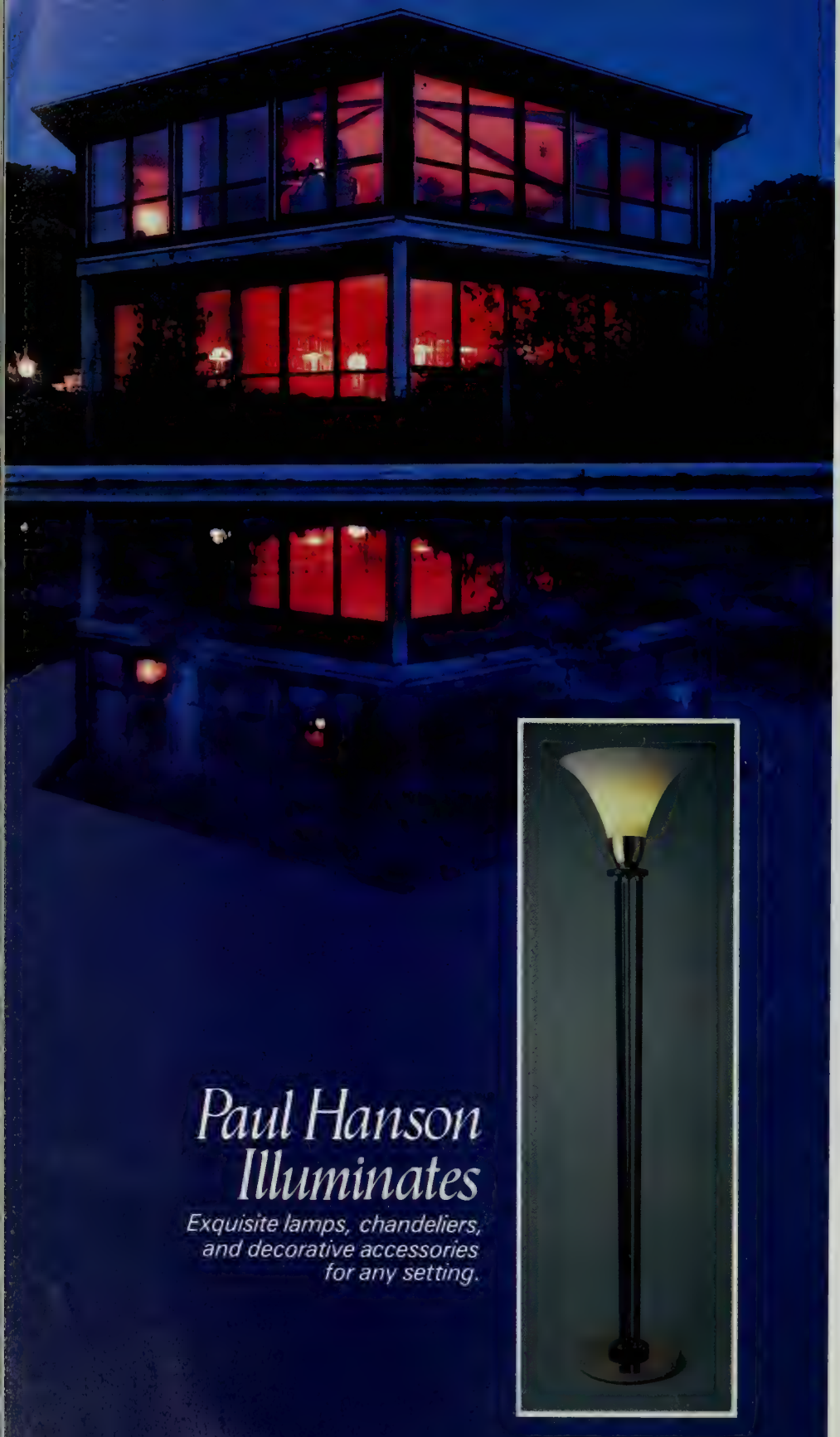




Clearly the lowest.



© 1984 R. J. REYNOLDS TOBACCO CO.



LETTERS FROM READERS

continued from page 12

Frankly, I had difficulty in telling the Lilliputians from the Brobdingnagians in the "Toy Symphony" story, December 1983.

Margarite Lambert
Lincoln, Nebraska

When December's *Architectural Digest* arrived, I was so disappointed. "No Christmas cover again," said I. But little did I know that the article "Toy Symphony" would change my life by introducing me to a new hobby. I had absolutely no idea that such things as miniature dolls' houses existed, but since reading this story I have become a complete miniaturist. What better Christmas present than this enchanting article! It is the loveliest I've seen.

Alexandra Yu
New York, New York

Such exquisiteness! Peggy Parker's miniature houses, dolls and toys are quite a feast. I keep going over each page with my magnifying glass!

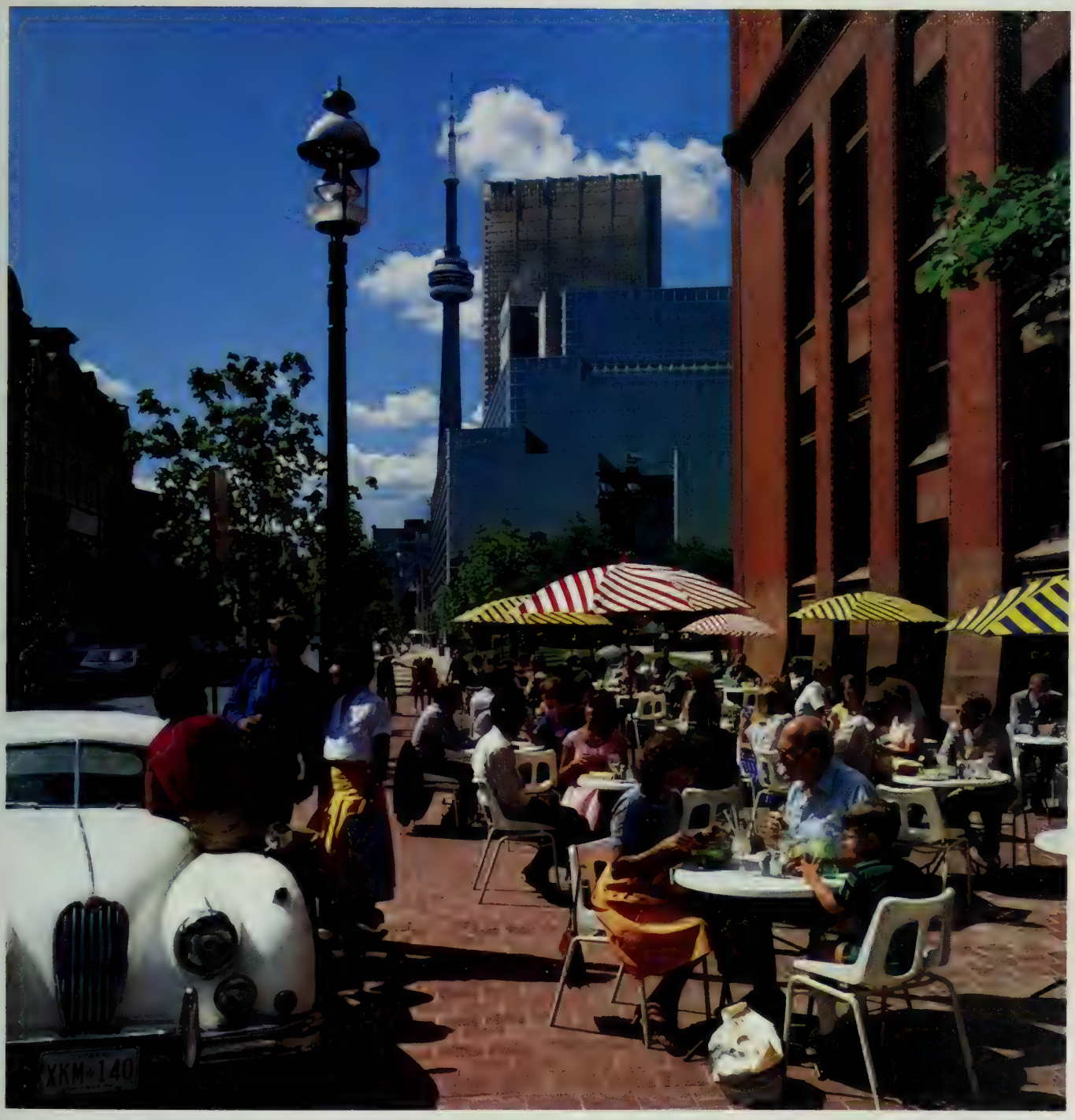
Mary Frances Kruk
Hamburg, New York

The Sylvia Plimack Mangold painting *Big Green* was cropped in the reproduction which appeared in the November 1983 Art feature, "Paintings within Paintings." The painting was reproduced without the trompe l'oeil tape and ruler border that surround the green field.

Theodore A. Bonin
New York, New York

Though I think English gardens are quite beautiful, I must admit I was getting a bit tired of seeing them featured in your garden section. Therefore, it was quite refreshing to find "Underwater Treasures" in your December 1983 issue. The photography was excellent, the text well written, and the concept fresh. Bert Kilbride has certainly found and preserved a buried treasure in the British Virgin Islands. I hope to see continued innovation in this section of your fine publication.

Richard A. Blanchette
Washington, D.C.



Toronto

Vintage Vantage

And well worth a closer look. Gleaming New World shapes vie side by side with the hallmarks of a bygone era. Come catch a glimpse of Toronto! Lend an ear to our concerts and cabarets or savour the flavours, the creature comforts, the urban delights and the cosmopolitan pleasures. It's a new way of looking at the world – and yours to discover! For more information, write: Ontario Travel, Queen's Park, Toronto M7A 2E5 Ontario/Canada, or call TOLL FREE 1-800-828-8585. From New York State, call 1-800-462-8404.

ONTARIO
yours
to discover!

EBEL

The Architects of Time



18 Kt. gold with diamonds. Versatile, thin, elegant. Water resistant. Extremely accurate, very Swiss.
Five year international warranty. Intelligently priced at $5750 and $6750.

ZELL BROS

Morrison at Park–227-8471/Washington Square–620-3610
Clackamas Town Center–654-6504

Julia

The first doll in a charming new series devoted to the American Bride – from colonial times to the present day

Now, in the tradition of the most highly-prized collector dolls of all time, the Danbury Mint is proud to present *Julia* – the first doll in a series devoted to the American Bride from colonial times to the present day.

This doll is important to collectors for a number of reasons: It is the first collector doll ever issued by the Danbury Mint. And it combines exquisite beauty with historical authenticity. Like the legendary collector dolls of the past, *Julia* is representative of a particular time and a particular place.

Costume dolls are among the oldest and most beloved forms of collecting. Queen Victoria was a collector. So were millions of Americans in the 19th century. And today, doll collecting is more popular than ever. Some of the finest French dolls of the 1800's are now worth thousands of dollars. But you cannot put a price on many of the most cherished collector dolls. They are handed down from mother to daughter with love and tenderness. Such dolls not only beautify the home, they serve as a bond between generations.

A collector doll of incomparable beauty and meaning

You could not ask for a more perfect theme for a doll collection than the American Bride. If ever there is a day in a woman's life when she looks her most beautiful, joyous, and radiant, that is her wedding day. And there is no more beautiful costume than a young woman's bridal attire. This is why we chose the theme.

And bridal attire has changed throughout history. So a collection of American bridal dolls will be more than beautiful – it will portray the change in dress from colonial times to the present day. The collection will have great *meaning* as well as beauty. (By acquiring *Julia*, though, you will not be obligated to purchase the other dolls in the series.)

Each doll's costume will be historically authentic and tailored by hand

Julia's gown will be authentic down to the smallest detail – as will the costume of every other doll in the series. Our doll designer has had access to the Victorian bridal gowns in museum costume collections. She has recreated the bridal attire of the period. And it is a *full* attire – not just the gown itself but the veil, petticoat, and pantalets.

Each doll's gown will be tailored by hand with the most meticulous attention to detail. Notice in the photograph all the

©DM



NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY CARD
FIRST CLASS PERMIT NO 456 NORWALK, CONN

POSTAGE WILL BE PAID BY ADDRESSEE

THE DANBURY MINT
47 Richards Avenue
P.O. Box 5290
Norwalk, Connecticut 06857

exquisite features: the fine satin, the elegant lace, the ruffled flounce, the floral appliques on the front of the gown... and the corsage pinned to the bride's wrist. You can almost hear the sound of "Here Comes the Bride!"

Each doll will be made of fine imported porcelain – individually painted by hand!

Head, hands, and feet will all be crafted of fine imported porcelain – for that same delicate look of the famous collector dolls of the 1800's. The facial features will be beautifully sculptured and individually hand-painted to complement the color of the hair. Notice *Julia's* hair – it's hand-styled into a Victorian coiffure. And look at that fresh, youthful, glowing apple blossom complexion – you'll fall in love with her at the very first sight. She is a delight to touch, too – the porcelain is so flawless and smooth, the fabric on the gown is so fine and so crisp. And like each doll in the series, *Julia* will come with her own stand – so you can not only display your doll on a bed or chair, but also stand her on your mantle or in a cabinet with your other prized collectibles.

A remarkable value

When you can find collector dolls of comparable quality and size, you can expect to pay up to $100 at retail. But the Danbury Mint is making *Julia* available to you at the remarkably low original issue price of just $55, payable in two convenient monthly installments of $27.50 each. And there is no extra charge for the stand. To reserve *Julia*, send no money now. Simply complete the attached reservation application and return it promptly.

Please note that *Julia* (and other dolls in the series) will be available only directly from the Danbury Mint; none will be sold in stores. As a registered owner of this first Danbury Mint collector doll, you will enjoy the privilege to acquire the subsequent dolls in the American Bride collection at the same low price – *if you choose to continue your collection.* But you are under absolutely no obligation to do so.

An heirloom to be passed down with love from generation to generation

Julia combines everything you could wish for in a collector doll – at a price you can easily afford. She has beauty, individuality, personality, and historical authenticity. Of special importance to collectors, *Julia* is the very first doll ever issued by the Danbury Mint. What's more, you then have the opportunity to acquire subsequent dolls in the collection – and they, too, will combine the same beauty, interest, and authenticity.

Whether you choose to own additional dolls or just *Julia* alone, this doll will be a source of lifelong pleasure and pride. She will also be an heirloom to be passed down with love from generation to generation. We have a very strong feeling that one hundred years from now, *Julia* will not be forgotten!

This is an opportunity not to be missed – please send us your reservation today.

the Danbury Mint

47 Richards Avenue • Norwalk, Connecticut 06857

RESERVATION APPLICATION M40

Julia

The Danbury Mint
47 Richards Avenue
Norwalk, Conn. 06857

Please return by
June 30, 1984.

18 Kt. gold with dia
Five year int

Please accept my reservation for *Julia*, a collector doll with a beautifully sculptured, hand-painted porcelain head, porcelain hands and feet, and authentic hand-tailored costume. A display stand will be included at no additional charge.

I need send no money now. I will be billed for the doll in two monthly installments of $27.50 each.

Name _____
PLEASE PRINT CLEARLY

Address _____

City _____

State/Zip _____

☐ Check here if you want each installment charged to your: ☐ VISA ☐ MasterCard

Credit Card No. Expiration Date

Signature _____

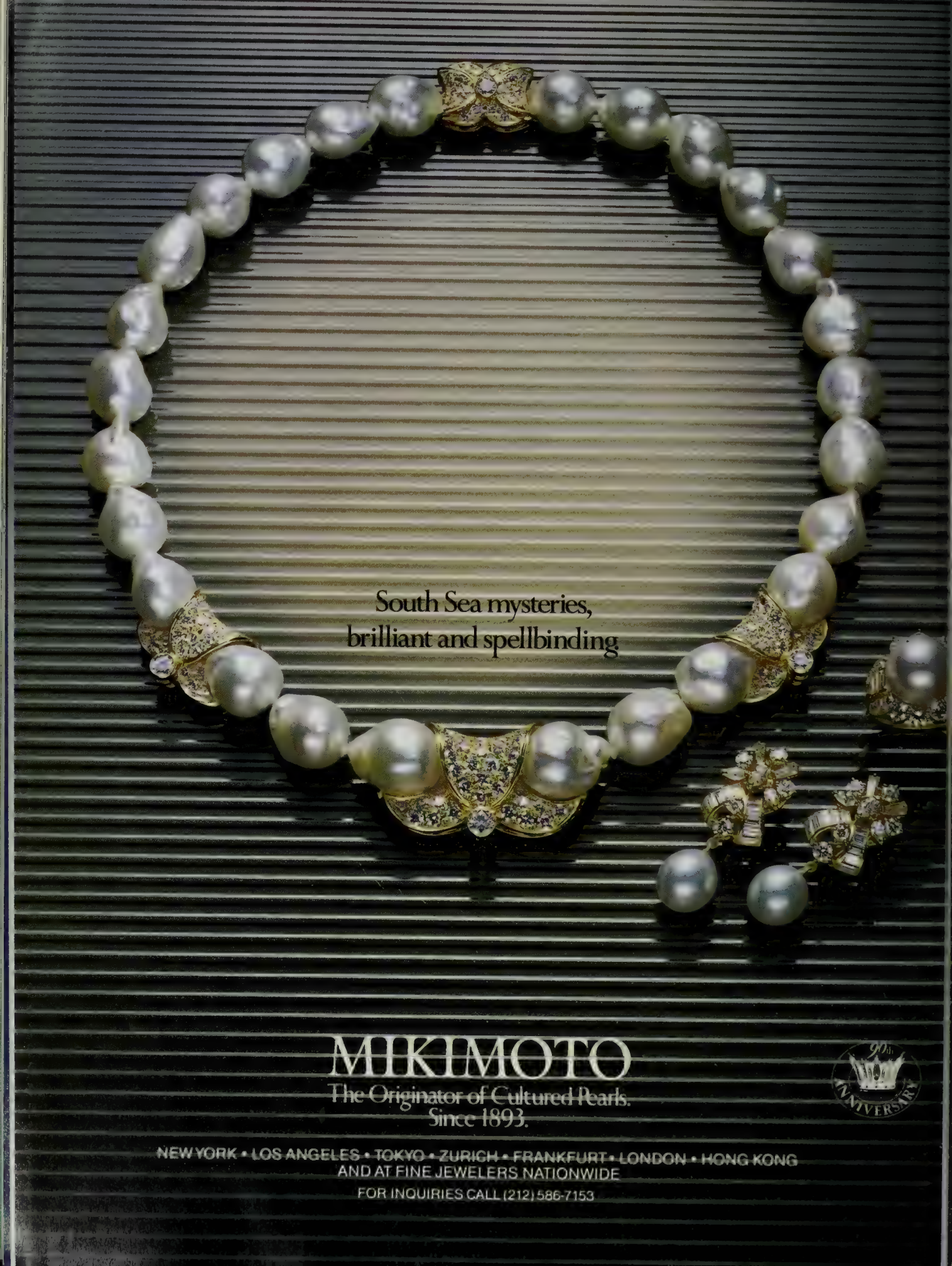
Allow 8 to 12 weeks after payment for shipment.

Introducing Julia... A Victorian Bride



©DM

Shown smaller than actual size of 12" in height


South Sea mysteries,
brilliant and spellbinding.
MIKIMOTO
The Originator of Cultured Pearls.
Since 1893.
90th
ANNIVERSARY
NEW YORK • LOS ANGELES • TOKYO • ZURICH • FRANKFURT • LONDON • HONG KONG
AND AT FINE JEWELERS NATIONWIDE
FOR INQUIRIES CALL (212) 586-7153

Of The 48 Consoles Produced, We've Created 48



18th Century Console Solid Walnut and Walnut Burl Veneers.

"Classic" furniture designs that stand the test of time are always a representation of one person's collective knowledge, experience and skill focused in the creation of a unique work. Thomas Chippendale designed in this manner. Every piece he built was an original, specially created for a particular family to place in a designated spot in their home.

The designs of Edwin F. Karges, Sr. are the result of classic European designs woven with American scale and quality. Like Mr. Chippendale, we choose to create only original designs — we do not "do" reproductions. Albert F. Karges, Sr. — our founder — said it best: "We lead; never follow!"

Edwin F. Karges Jr.

Karges

A Tradition Of Integrity

For full-color Karges Sampler, send $5.00 to
Karges Furniture Company, Inc. (IF4) P.O. Box 6517 Evansville, Indiana 47712.

Showrooms in Chicago, Cleveland, Dallas, Houston, Los Angeles, Miami, New York, Philadelphia, St. Louis, San Francisco, Washington, D.C
High Point (Opening April 1984.)

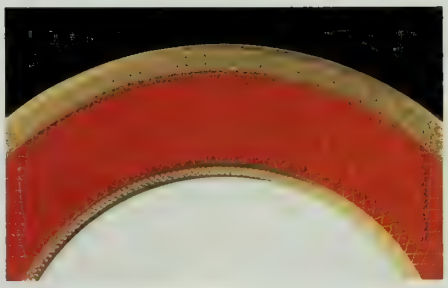


Washington, 1918. A tradition takes shape.

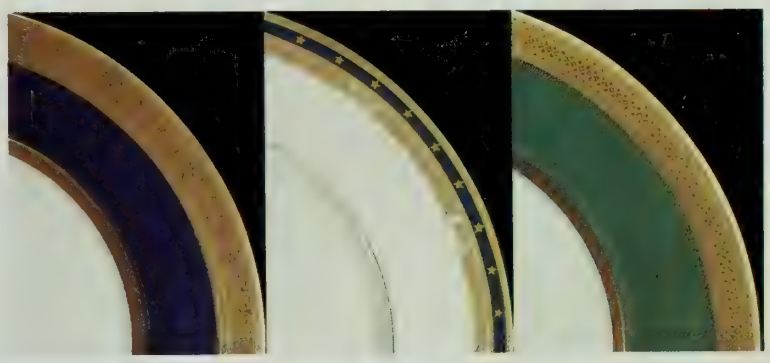
Almost a century ago, a man named Walter Scott Lenox began to realize his ideal of making the finest china in America. It was his dedication to perfection and pride in his craft that attracted the attention of Woodrow Wilson in 1918. President Wilson ordered a Lenox China service of 1,700 pieces for the White House, the first such American made service.

Since that time, Lenox has provided new Official State Services of china for the White House. During the Thirties, President Roosevelt commissioned Lenox to develop a special service. Years later, President Truman called upon Lenox again. And most recently, in 1982, Lenox completed a new service for the White House.

What is most remarkable about these services is not the inherent prestige in gracing the most prominent table in our land, but rather that the very same quality china is available to everyone. Of course, the actual White House patterns are unobtainable. Yet all the care and artistry that go into the Presidential Services go into every single piece of Lenox China.



The current White House China. (1982)



The Wilson (1918), Roosevelt (1935), and Truman (1951) China Services.



The "Liberty" pattern on the Presidential Shape. (1984)

Just as there are many settings to enhance precious gems, so are there many shapes of Lenox China. The particular form chosen by so many administrations is called the Presidential Shape. It is created from the exclusive china formula that Lenox has been making for almost a century. This shape provides the backdrop for the White House designs as well as our famous Autumn pattern, introduced in 1919. (Shown on opposite page.)

Today, Lenox introduces three beautiful new patterns on the Presidential Shape. They are "Patriot," "Monroe," and shown here, "Liberty."

Lenox is proud to be part of our national heritage and continues to offer fine china and handblown lead crystal of uncompromising quality.

Lenox is a world apart. Let it be a part of your world.

Lenox China and Crystal

Send for our free color brochure. Lenox, Lawrenceville, N.J. 08648.

© Lenox '84



© 1983 SHERLE WAGNER CO

Standing pretty too. This lily design, already acclaimed for its beauty and originality in Sherle Wagner's basin and pedestalled basin is hand painted by old world craftsmen. More evidence of Mr. Wagner's talent for bringing beauty to every bathroom accessory, whatever its function. Also available in matching bidet. All these units are offered in every exclusive Sherle Wagner hand painted original.

Sherle Wagner

60 East 57 Street, New York, N.Y. 10022

212-758-3300

For Illustrated Catalogue Send $5 to Dept. AD

What your home could have in common with the Met, the Tate, and the Louvre.



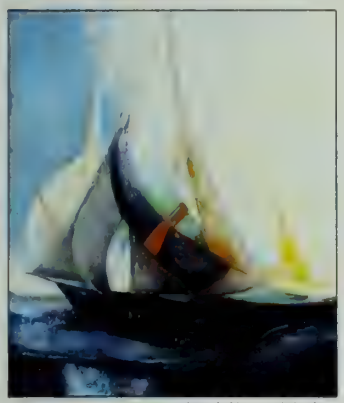
Nathalie Chabrier's *La Croisette a Cannes*, original lithograph. Signed limited edition of 225.



Jerome Schurr's *Hidden Valley*, original serigraph. Signed limited edition of 290.



Jean-Luc Lecoindre's *Lampadaires Blancs*, original lithograph. Signed limited edition of 175.



Claude Gaveau's *Bateau dans le Vent*, original lithograph. Signed limited edition of 175.



Peltriaux's *L'Elégante*, original lithograph. Signed limited edition of 250.

In your own home, you can exhibit original work by artists who are represented in the world's great museums and galleries.

Artists like Calder, Miró. Picasso. Friedlaender. Vasarely.

At the Original Print Collectors Group, we offer moderately priced limited edition prints by these and other well-known artists.

Our offerings include signed original etchings, engravings, lithographs, woodcuts, and silkscreen prints.

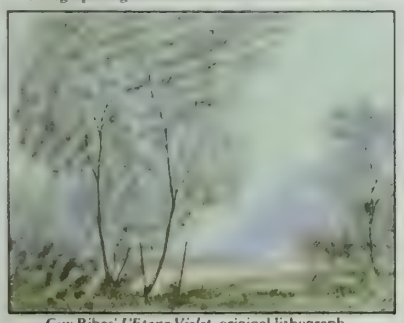
Each print we offer is signed and numbered by the artist. Custom-framed. Accompanied by a certificate of authenticity and a full money-back guarantee.

And each print has been chosen not only for its beauty but for its investment value.

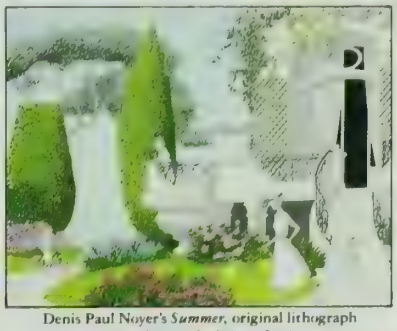
(Works by artists we offer tend to appreciate, sometimes as much as 30% in a single year. Perhaps that's why *The Wall Street Journal, Business Week, Barron's, Money,* AP and UPI have quoted us as an authority on investing in art.)

For more information, send in the coupon. There's no obligation.

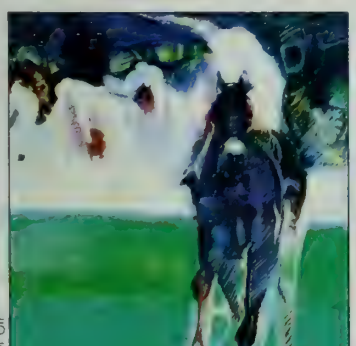
You'll find out about the special pleasure of owning original art, instead of just visiting it.



Guy Ribes' *L'Etang Violet*, original lithograph. Signed limited edition of 175.



Denis Paul Noyer's *Summer*, original lithograph Signed limited edition of 300.



Paul Ambille's *L'Echappe*, original lithograph. Signed limited edition of 175.



Jan de Ruth's *Studio Light*, original lithograph. Signed limited edition of 225.

Original print collectors group, Ltd.

215 LEXINGTON AVE., DEPT. AD-40, NEW YORK 10016

PLEASE SEND ME YOUR FREE COLOR CATALOGUE WITHOUT OBLIGATION.

NAME _____

(PLEASE PRINT)

ADDRESS _____

CITY _____ ST ZIP

® Reg U.S. Pat. & TM. Off.

© 1981 O.P.C.G.

The immediate and enthusiastic response of our readers to the initial "Profiles" feature in the March issue makes us doubly happy to announce the subjects for June: Governor and Mrs. W. Averell Harriman.

The intellectual energy that powers the lives of these two remarkable people has always drawn to their homes those who are prominent in diplomatic and political circles. The Harrimans divide their time between several homes, but their Georgetown house is their principal residence. This is where the prestigious Issue Evenings are held—dinner meetings where speakers of international repute are presented—and it is in this house that the intellectual and domestic contours of Averell and Pamela Harriman's lives are most strongly defined.



JOHN BRYSON

Paige Rense

Editor-in-Chief

A Peaceful Domain

The *why* of Barry and Dot Spikings's Malibu beach house is not what makes it unusual. With one home in the Caribbean, the British film producer—who won an Academy Award for Best Picture, for *The Deer Hunter*, in 1978—and his wife simply wanted another place in the sun. It is *how* Dot Spikings approached this, her first attempt at interior design, that makes the house particularly personal and expressive. She is a lover of fine fabrics, and the bedspreads come from her shop on the island of Barbados, which she stocks with an assortment of Victorian linens and lace. *See page 96.*





Barry Spikings
Dot Spikings

Normandy Style

Neither Valerian Rybar nor Jean-François Daigre was trained as an interior designer. Valerian Rybar studied architecture in Sweden and began designing interiors only after engaging in a number of other design-related projects, which included packaging for Elizabeth Arden. Jean-François Daigre designed for the theater and created men's fashions for the house of Dior in Paris. What has become an international interior design practice began with some enthusiastic friends who volunteered as clients. The owners' requirements have always figured prominently in the design team's plans, particularly in the Paris home appearing in this issue. "We detest carte blanche," says M. Daigre. *See page 106.*



Valerian Rybar



Jean-François Daigre



Harold Sack

Tableau of an Era

The house felt like eighteenth-century America, and the owners wanted to furnish it accordingly. They decided to let New York antiques dealer Harold Sack guide them in their choices, and entered a period they call "the highlight of our lives." Mr. Sack began with the premise, "Buy what you understand and love. Don't buy as an investment." He felt his clients were on the right track, "once they got past the barrier of measuring dollars against greatness. The fact that a certain piece is available at all is a miracle. Price is secondary," he says. "But many people of means undercollect. My clients decided to go for the top." *See page 112.*

continued on page 28



The Ralph Lauren Home Collection

CRICKET SAFARI COTTAGE MARINER

For store listings, see page 318

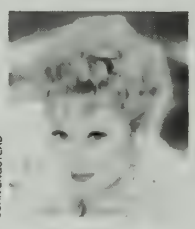



The Ralph Lauren Home Collection

continued from page 24

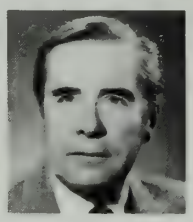
Architectural Digest Visits:
Lucille Ball

Describing her first experience of Manhattan when she was a young girl breaking into show business, Lucille Ball says, "I didn't *live* in New York then, I *existed* there. I lived in walk-up apartments with cockroaches and mice who weren't even afraid of me!" Now Lucy and her husband, Gary Morton, enjoy a magnificent view of the skyline from the windows of the Manhattan apartment designed for them by Paula Stewart. *See page 130.*



JOHN ENGSTEAD

Lucille Ball



Miguel Rodrigo-Mazure

Architecture:
Rob Wellington Quigley

After graduating from the University of Utah School of Architecture, in 1969, Rob Wellington Quigley went to Chile, where he served as a Peace Corps architect until 1971. Returning to his native California, he became active in his own architectural firm, and has since received numerous awards from local chapters of the American Institute of Architects. The house featured this month had to "embrace the regional myth of the Spanish tradition." *See page 136.*



David Laws



Rob Wellington Quigley



Luigi Sturchio

By Special Request

Like many of their clients, Brian V. Reale and David Fripp Frojd believe in quality and efficiency, in that order. The house on Long Island is a model of both—though it meant starting with an unpromising piece of marshland and creating a completely functioning residence in what seemed like a very short nine months. Its style is hard to categorize: traditional, but not predictable. "Think of it as a summer pavilion, or better still, as a serious summer house," suggests Brian Reale. "Very few people build *serious* summer houses anymore." *See page 144.*



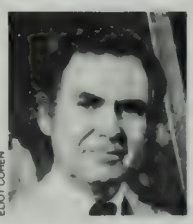


Brian V. Reale
David Fripp Frojd

Orchestrating for Fine Art

When Miami art dealer Gloria Luria and her husband, Leonard, were looking for the right person to design a house to accommodate their collection of contemporary art, they found a sympathetic spirit in architect Miguel Rodrigo-Mazure. The relaxation the design affords is largely dependent on the balance of light, "light coming from several different directions at once," the architect explains. "Miami is a particularly happy area for light." *See page 160.*





ELIOT COHEN

Martin Manulis
Leonard Stanley

Country Manners

Strongly influenced by the late John Fowler, David Laws has been with the London firm of Colefax and Fowler for over twenty years, and is now a partner. "But I was just a fledgling when these particular clients walked in and found me sketching," he says. Since then, he has designed the interiors for two of their residences, most recently the seventeenth-century house appearing this month. *See page 166.*

Aboard a Princely Yacht

Ten years ago, Luigi Sturchio noted that interior ship design had become "frozen in time and space," and decided he wanted to change it. His approach was to "translate the special dreams of each owner into reality." The possibilities it opened up account for the stylistic differences between the interiors of the *Nabila*, for Adnan Khashoggi (see *Architectural Digest*, October 1981), and of the *New Horizon L*, for Prince Léon de Lignac, in this issue. *See page 174.*

Savoring the Sunlight

Commenting on an affectionately inscribed drawing of Alfred Lunt and Lynn Fontanne in the bedroom of his Bel-Air home, television producer Martin Manulis explains that his wife of forty-four years, the late actress Katharine Bard, "was the only daughter the Lunts ever had in the theater—in a play called *I Know My Love*." She was assisted by designer Leonard Stanley in redoing some of the interiors of the Manulises' Mediterranean-style house. They bought it from actress Linda Christian, who had lived in it during her marriage to Tyrone Power. *See page 184.*□





Only at Tiffany's

Tiffany sterling is designed by Tiffany's and available only at Tiffany's. Fifteen exclusive flatware patterns are handcrafted by master silversmiths in our own silver shop to standards maintained for over 130 years. Each piece is richly detailed on both front and back, and made of silver several parts purer than the international standard for sterling. 4-piece settings from $246 to $343. Patterns shown from top: Audubon, Provence, Shell and Thread, Hampton, English King, Hamilton.

TIFFANY & CO.

NEW YORK FIFTH AVE & 57th ST • ATLANTA • BEVERLY HILLS • CHICAGO • DALLAS • HOUSTON • KANSAS CITY • SAN FRANCISCO

Nationwide toll-free 800-526-0649 • New Jersey toll-free 800-452-9146





© 1984 CHANEL, INC. CHANEL Nº 5®

CHANEL N°5

INTRODUCING THE NEW DELUXE SPRAYS. SUPERBLY SLEEK.

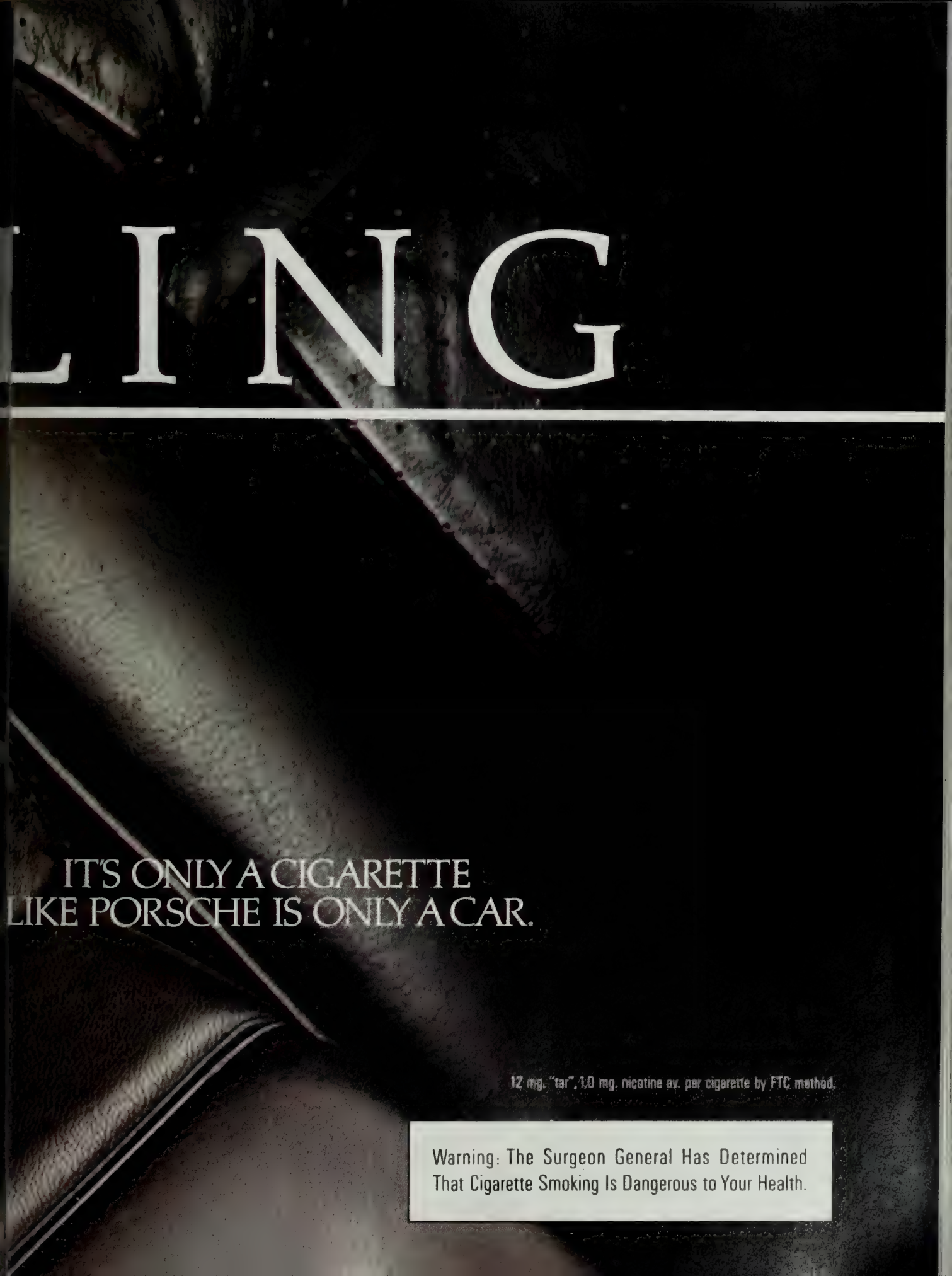
The headquarters of urbane development



BALLANTRAE

Ballantrae, 1078 Madison Ave., N.Y., N.Y. 10028, 212-988-4410


PRESENTING
STER
STERLING
SPECIAL BLEND
LOW TAR
Available in
Regular and Menthol.


L I N G
IT'S ONLY A CIGARETTE
LIKE PORSCHE IS ONLY A CAR.
12 mg. "tar", 1.0 mg. nicotine av. per cigarette by FTC method.
Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.



CENTURY

FURNITURE OF DISTINCTION

Century presents Craftsbury, a collection of carefully detailed reproduction furniture, faithfully adapted from 18th and early 19th century prototypes. The woods are oak solids and oak and walnut veneers in a choice of two finishes. The collection includes furniture for living, dining and bedrooms. To see it all, as well as other Century designs, send $5 to Century Furniture Co., P.O. Box 608, Dept. I-3, Hickory, NC 28602.

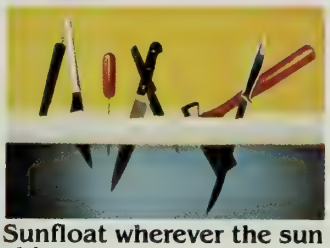
"Best float in the world! Have two at the Cape and four at home."

Mrs. Marie M. Miles
Siwanoy Clubway, Bronxville, NY



The Unsinkable Sunfloat®. It's no ordinary float as Mrs. Miles and more than 30,000 other happy Sunfloat owners will tell you. In a word, it's *Sunfloat-ational!*

Sunfloat is an airtight case. A Sunfloat is noninflatable, so it will never leak or absorb water. Go ahead, stick a knife through it. You'll see what we mean.



Sunfloat wherever the sun shines. A Sunfloat is at home anywhere in the great outdoors, in the water or out. Great for pools, lakes, oceans, beaches, boatdecks, or for use as a chaise pad. It measures approximately 26″ x 70″ x 2″ thick, rolls up in its own optional carrying case, and weighs 12 lbs.



Sunfloat: A Lifetime Buoyancy Guarantee. With most floats, you can't be sure they'll even last through the summer. But a Sunfloat will float for a lifetime, and we guarantee it or your money back.

Sunfloat—not just for lightweights. Our float is designed for all types and sizes. Over 6 ft. and 200 lbs? No sweat. Sunfloat will hold you up beautifully!

Sunfloat fits your personality. Sunfloat is available in Yellow, White, Blue, or Sand. For a modest additional charge, we will *personalize* your floats with your name or initials, the name of your boat, your country home, you name it. ©1984

SUNFLOAT®

"We Promise It Won't Let You Down!"

The Sunfloat Company
1027 Carew Tower, Cincinnati, OH 45202
Telephone (513) 621-6831

TO ORDER: Simply fill in this form and mail to:
The Sunfloat Co., 1027 Carew Tower, Cincinnati, OH 45202.
For Faster Service Call (513) 621-6831.

Send me____ Sunfloat(s) at $125 each $____
Specify color and quantity: Yellow____ White____ Blue____ Sand____
(***Personalization?*** Please call us for a personal quote.)
Send me____ optional Carrying Case(s) at $7.95 each $____
Subtotal $____
Ohio residents add 5½% state sales tax $____
Total Enclosed **$**____

☐ Check ☐ MasterCard ☐ Visa ☐ American Express
Account No.____ Exp. Date____
Signature____
Name____ Date____
Address____ Phone____
City____ State____ Zip____
AD

GUEST SPEAKER: BEATRICE WOOD

Marcel's Mischief, and Other Matters

I ORGANIZED MYSELF to be an artist by hard work. It's been difficult for me, because I'm naturally very slothful and dreamy, and to be a potter you have to come right down to earth. It wasn't until I was about forty that I started doing ceramics at all, and then it happened quite accidentally: I took a night class at Hollywood High School to learn how to make a lusterware teapot that I fancied. In my innocence, I thought I'd just make a teapot over the weekend, to match some plates I liked!

"A bride in June, a servant in September," is an unromantic old saying that applies to many things in life. You're caught: You're washing dishes, washing babies. Pottery is the same, I've learned. You get an idea, and then you have the labor: processing the clay, seeing that your floor is clean, keeping your records correct, and all that. It never occurred to me I'd become known for my lusterware. But it's a marvelous discipline, pottery. It roots you to the earth.

A Dada Ball

I'm ninety-one now, but as far as I'm concerned I'm still living as I did at the beginning of this century. Recently some friends gave a Dada ball for my birthday. I wore a turquoise sari—they're very beautiful and very practical for a plumpish person; that's why I wear them—and I was carried in on a pink palanquin, by four handsome men in black leather. Lily Tomlin sat next to me at the speaker's table, and we had a marvelous visit —we both love animals; she even has a goat. Lily was in a superb surrealistic costume, dressed as Dali, with false bosoms and a black moustache.



COURTESY OF BEATRICE WOOD



JIM McHUGH

TOP: "One night, Duchamp and Picabia, the painter, took me to Coney Island. Duchamp [left] insisted I ride the roller coasters and remain on them until I stopped screaming in fright. That I did so was mostly because he had his arm around me, and for that comfort I might have happily ridden into hell." ABOVE: Beatrice Wood today, in her pottery studio. "The kiln, which has an elemental life of its own, and I are always feuding. It is a demanding monster."

Now that I'm a decaying old biddy, I work about four hours a day and read and nap in between. I'm not happy about what I've accomplished in art, because I see how much better my pottery could be. I'm always at the point of giving it up in despair. But I am very happy in myself, living in the country, surrounded by friends.

The Men in My Life

Life itself is absolutely uncertain. Most things in *my* life have been accidental. In the beginning I decided to go on the stage—not because I was stagestruck, but simply as a job. I was young, and my family was in France, so I went to study at the Comédie-Française—very academic. Then I heard that Gordon Craig, a great genius of the theater, had a school in Florence. I knew he was the father of one of Isadora Duncan's children, and himself the illegitimate son of Ellen Terry, but I didn't tell my mother any of that. On the day before I was to leave to bask in his aura, my mother—who was a very conventional woman—said, "Did you know Gordon Craig is an immoral man?" "Yes," I replied. And she said, "You're not going." So that was a great, great tragedy!

But there have been other extraordinary men in my life. One of them was Marcel Duchamp. I met him in my early twenties, while visiting my composer friend Edgard Varèse in the hospital in New York. Duchamp and I clicked immediately. Among other things, he said, "Why don't you draw?" After that, I simply went to his studio twice a week, for a year or two, and drew.

Everybody loved Duchamp. He

continued on page 42

Cartier



SINCE 1847

NEW YORK AUSTIN BAL HARBOUR BEVERLY HILLS CHEVY CHASE COSTA MESA DALLAS FORT LAUDERDALE
HONOLULU HOUSTON LAS VEGAS LOS ANGELES PALM BEACH PALM SPRINGS PHILADELPHIA PUERTO RICO



One of the wo
Regardles

By the inflationary standards of the day, there are certainly luxury sedans you could pay a lot more for tha the Volvo 760 GLE. But very few of them would give yo so much in return.

The performance of the 760 GLE is startling. More than one test driver has been pinned back in his orthope cally designed driver's seat. *Road and Track* has called t Turbo Diesel "the fastest diesel we've ever tested." Rathe impressive when you consider it's our gas engines that a built for speed.

A revolutionary suspension system not only smooth the road, it calms the driver. A recent test drive led anoth reviewer to remark, "Feeling comfortable and relaxed behind the wheel at 100 m.p.h. was truly an uncommon experience.*..this is a first class performance machine."

d's great cars. of price.

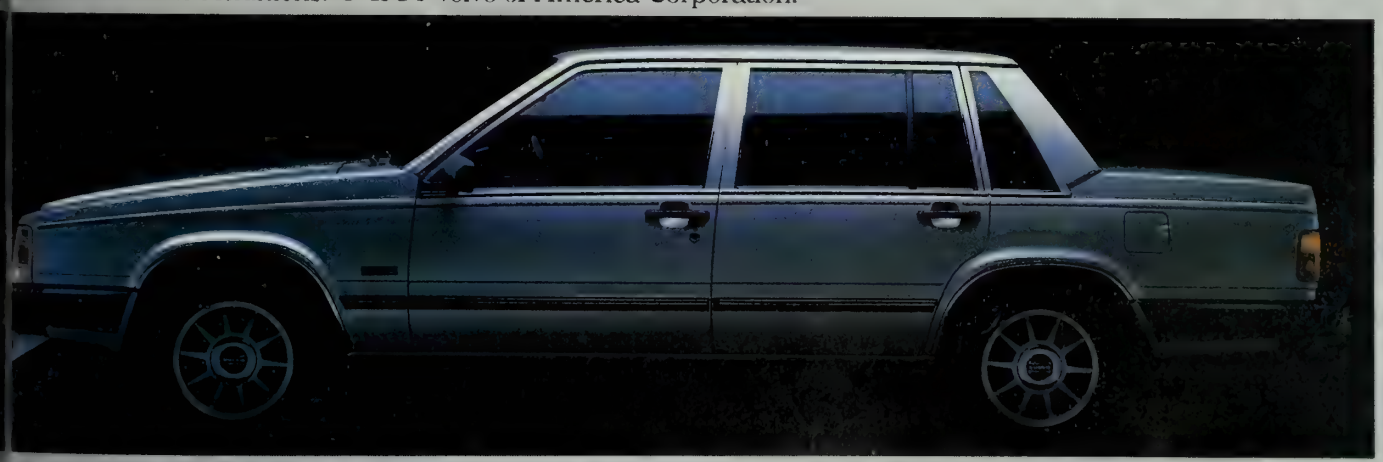
Even standing still, the 760 GLE will move you. It fers a host of amenities ranging from a stereo system so phisticated it comes with its own graphic equalizer, to a mate control system that can change the interior air four nes a minute.

So if you're in the market for an outstanding five- ssenger luxury sedan, look at the 760 GLE from Volvo.

Very infrequently, a car comes along with "classic" itten all over it.

The 760 GLE, we believe, is such a car.

ough the 760 GLE is capable of this, it should never be attempted by anyone other than a professional driver under olled test track conditions. © 1984 Volvo of America Corporation.



The 760 GLE by Volvo.

Marcel's Mischief, and Other Matters
continued from page 38

was a man of great sympathy and charm. Through him I met Walter and Louise Arensberg, with their wonderful collection of modern art, which I didn't appreciate at first. I thought to myself, "What is the matter with these people that they live with all these horrors?" One evening while they were all talking—they knew everyone; Picabia visited, and Brancusi, and of course, Duchamp—I went to one corner of the room and looked at a Matisse. It was a ghastly looking woman with all kinds of lines around it. I looked and looked, and I don't know what happened, but suddenly a curtain lifted and I saw and understood the beauty of that painting. That's how the world of modern art opened for me. Before, I'd thought Maxfield Parrish was *it*.

While I was working at Duchamp's studio I made a painting of a torso of a woman, with a piece of soap painted at a very strategic spot. Duchamp suggested I put a real piece of soap there. That was Marcel's mischief. He even helped me glue it to the canvas. We sent it to the Society of Independent Artists' exhibition, in 1917, where I have to say it caused quite a sensation. People stood staring at it for hours.

Equally important in my life was Henri-Pierre Roché, a close friend of Marcel's, who was in the diplomatic service and later was a novelist. He



JIM McHUGH

The products of Beatrice Wood's hand are many and various. BELOW: A golden luster teapot, made in 1982. Of her glazes, Wood claims, "Not knowing chemistry, I try anything, for good or bad." BOTTOM LEFT: Whimsical figures such as these topless chorus girls resemble her early drawings. BOTTOM RIGHT: "This is part of a dinner set I made for my own home. When young men and other dignitaries appear, I have fun making the table as attractive as possible."



ALLEN LAUGHMILLER/GARTH CLARK GALLERY

and Marcel started a little magazine called *Blindman;* I was listed as publisher. My father happened to find the packages of the issue the day before they were to be mailed, and said to me, "I plead with you, don't send this through the mail. They will put you in prison. It has three words in it no young girl should ever know!" My father, who never interfered with me, was so persuasive that finally we decided it was better to distribute it by hand and not through the mail. We all went through the proofs and to our great amusement never found the three words my father was so bothered and concerned about. I still don't know what they were!

Later I met the English actor Reginald Pole, one of the three great loves of my life. All three broke my heart, which was probably fortunate, because I feel I know so much now. Reginald was the father of Rupert Pole, who lived with Anaïs Nin. [See *Architectural Digest*, January 1984.] But that was much later. It was because of Reginald that I first heard the Indian philosopher Krishnamurti. Without a doubt, Krishnamurti has been the most profound influence in my life. I agree with the value he places on spiritual energy, rather than passivity. No gains in understanding are made without it.

Suffering a great deal—as many of us have—also jars us into thinking,



MARLENE WALLACE



MARLENE WALLACE

continued on page 46



New Maeve Rhymes With Rave. Rightly So.

New Maeve wins rave notices. So sweet a name for this new long-stemmed darling from across the sea. Maeve by the one and only Waterford. Cut by hand with heart. Like a rare diamond. Centuries have not altered the grace & beauty of hand cutting by Waterford. This thread of tradition is clearly cherished in Maeve. Born in fire, its destiny is to light up your life. And that it will.

Waterford®







HW

HARRY WINSTON

Petit Salon

ONLY AT PETIT SALON, TRUMP TOWER, 725 FIFTH AVENUE (212) 245-2000 EXT 442

©1984 HARRY WINSTON, INC.

Kentshire

KENTSHIRE GALLERIES 37 E. 12TH. ST., NEW YORK, NY, 10003 (212) 673-6644.

PAINTING: "An armed merchantman on the River Mersey, off Liverpool," signed Joseph Jenkinson, H. 40", W. 52".

DESK: Important walnut partners desk with unusual caryatid corners, signed Edwards & Roberts, circa 1860, H. 32½", W. 78", D. 47".

CHAIRS: Pair of Nineteenth Century mahogany sidechairs after a design by Giles Grendey.





We offer major collections of English furniture, paintings, and accessories on eight gallery floors.

Kentshire

America's legendary resource for professional buyers of English Antiques.

CATALOGS U.S.A.℠

Your Shopping Guide for Home and Fashion

Here's our selection from some of America's most notable catalogues. Choose from a spectacular variety of items. Order from the coupon at the bottom of the page, and the catalogues will be sent to you directly by the companies offering them

Saks Fifth Avenue

Folio! the August Fashion, Pre-Holiday Gifts, and the September Sale Catalogs for 1984.

1. Now, Saks Fifth Avenue presents all there is of fashion, beauty, and elegance for you, your family, and your home . . . between the covers of these three exciting catalogs. Discover the style and the values for fall. For all three, simply send $3 before June 30, 1984.



2. BOEHM PORCELAIN 1983-84 Comprehensive Catalog. 72 full color pages. 168 works of art. A splendid reference for the collector. Boehm is represented in more than 100 museums and institutions world-wide. $5. postage paid.

laura ashley

3. Thirty years ago Laura Ashley designed her first pattern. Today Laura Ashley means the finest of fashion for you and your home. Available in 51 shops in the U.S. and Canada. Our 1984 Catalog Kit includes our Home Furnishing Catalog, Spring/Summer fashions, Bridal Brochure and subsequent mailings throughout the year. $4.50.

HOME DECOR/RUGS



4. The first Spiegel book devoted exclusively to home decor. Our catalog displays unique decorating ideas, featuring fine pieces from Thayer Coggin, Century, Hekman, Stiffel. Table decor from Noritake, Towle, Galway Irish Crystal. Accessories to suit your style, from Contemporary and Traditional to French and Oriental. And you'll see how it all works with rag rugs, fashionable dhurries, Orientals, even a Karastan. Yours for just $2.00

THE CHICAGO WINE COMPANY

5. FINE WINE AUCTION CATALOGUES —We offer more than $2,000,000 worth of the world's finest and rarest wines six times per year in our 250-page illustrated catalogues. These are silent, sealed-bid Auctions that you can participate in easily from anywhere by mail, telephone or telex. Catalogues are $10.00 per copy, which will be FULLY CREDITED toward any successful bids.

The AQUARIUS Collection™

6. The very thing for pool, patio and beach. All one of a kind items such as imported French chaises (one's a *rocking* chaise!). The world's first unsinkable pool float. Refinished and refurbished 1930's vintage canopied beach and poolside chairs. A chic, crushable sun hat that completely shields your face. All-weather chaise pads, and other exclusive merchandise to enhance your outdoor living this summer. Free.

Send to: CATALOGS U.S.A., Dept. AD584, P.O. Box 460, Stony Point, New York 10980

CATALOGS U.S.A.℠ Your Shopping Guide Offer expires June 13, 1984

Check to the left of each listing the catalogs you want. Enclose a check or M.O. for the total, including a $1.00 mailing charge. Allow 4-6 weeks for delivery.

__1. Saks Fifth Avenue ($3.00) __4. Spiegel ($2.00)
__2. Boehm Porcelain ($5.00) __5. Chicago Wine Co. ($10.00)
__3. Laura Ashley ($4.50) __6. Aquarius Collection (Free)

Name_____

Address_____

City_____ State_____ Zip_____

total cost of catalogs ordered $_____
ADD $1.00 MAILING CHARGE $ $1.00
Total Enclosed $_____

Make check or money order payable to CATALOGS U.S.A. No cash or stamps please.

ADVERTISERS: If you would like information on advertising in future Catalogs U.S.A. pages, contact Stanley I. Fishel, 635 Madison Ave., New York, N.Y. 10022 (212) 350-1800

GUEST SPEAKER

Marcel's Mischief, and Other Matters

continued from page 42

"What is the *why?*" I've gone through some years without ten dollars ahead of me, but if I had to do it again, I would, so as to *know*. I think it's terrible to be unsympathetic to the suffering of the world. That's one reason, if there is reincarnation, I want to come back and see that certain things—education; an end to hunger—are taken care of. I'm deeply concerned with right living, which first of all means being honest, free from self-



MARIENE WALLACE

"Always a pack rat, I collected these dolls and folk toys in India," says Beatrice Wood. "Later, a distinguished Indian I'd met called on me and asked, 'How did you get these out of India?' I smiled sweetly. 'Oh, I just sent gift parcels to friends.' He smiled back, and I continued, 'I understand you have a new job now. What is it?' He replied, 'I'm head of the Indian FBI.' 'Good,' I said, 'I can teach you things!' "

righteousness and the cunning of the mind. And then living, if possible, without ambition and without fear.

Relations between people are much more important than art. Now that is a complete deviation from the way I felt when I was young! Then, all that mattered was art. I wouldn't even speak to my mother's friends, because they weren't artists. I was a monster, a snob. But now I know that art—even my earthy craft, pottery—is something of a tangent. Human beings are the reality. □

Beatrice Wood lives in Ojai, California, where she was interviewed by Barbara Kraft, a Los Angeles journalist specializing in art and music.

PIERRE MIGNARD 1612-1695

"Portrait of Madame de Maintenon holding Louis-Cesar de Bourbon on her Knees"

Oil on canvas, Size: 44 x 32¼ inches



PROVENANCE: Frau Adele Hagenmann, Munich
Her sale, Frankfurt an der Main, December 7, 1891, no. 52 (illus.)

LITERATURE: Georges de Lastic, "Contribution a l'oeuvre de Pierre Mignard, portraitiste", *Bulletin de la Societe de l'Histoire de l'Art Francais 1982*, Text and figure 10.

NOTE: *Madame de Maintenon*—The second wife of Louis XIV and untitled queen, she rose from obscure and impoverished beginnings to become the favorite mistress, and, later, the secret wife of the most powerful monarch of the 17th century.

Nee Francoise d'Aubigne, she, at an early age, became the wife of Paul Scarron, an author 25 years her senior. As hostess of the Scarron salon, she made powerful friends including the Marquise de Montespan. When the Marquise became Louis XIV's mistress, Mme Scarron, then widowed, became governess of their children. With the King's generosity, Mme Scarron obtained the Chateau de Maintenon and soon after, the title of her lands, becoming the Marquise de Maintenon.

After the death of Louis' queen in 1683, Madame de Maintenon became his second, and secret, wife.

Old and Modern Paintings for Museums, Foundations and Private Collections

Kurt E. Schon, Ltd.

510/520 St. Louis Street • New Orleans, Louisiana 70130 • (504) 524-5462

By appointment only

Louisiana State Museum
The Cabildo on Jackson Square
The Sun King: Louis XIV
and The New World
April 29-November 18, 198

CYBIS®

Porcelains that fire the imagination

The melody lingers on . . . our ***Carousel Charger*** *was designed in the same exacting tradition that made both the carousel and Cybis famous. Elaborately embellished with 24 karat liquid gold. From a series of porcelain carousel mounts. 12½" tall on base. Limited issue 325. $1200. To own your first Cybis, is to become a collector for life.*



Cybis sculptures, from $60 to $30,000.

the gallery at byerly's

3777 park center boulevard • minneapolis, minnesota 55416
Call collect 612-929-2491 • outside minnesota 800-328-3975
AMERICAN EXPRESS • VISA • MASTERCARD

Mastercraft of Grand Rapids



This contemporary wall system from our Mastercraft of Grand Rapids division is uncommonly sophisticated in design, wood and finish.

Veneers from the rare South Pacific tree, Ebano, are bordered in mellowed brass that flows into the softly contoured door pulls. The finish is highly rubbed and shows great depth and clarity. Our Mastercraft wall system includes cabinets with glass doors and mirrored back, door/drawer combinations, and interiors fitted for television or bar service.

Baker Knapp & Tubbs

A North American Philips Company

Distinguished manufacturer and distributor of fine furniture with showrooms in Atlanta, Chicago, Cleveland, Dallas, High Point, Houston, Los Angeles, Miami, New York, Philadelphia, San Francisco, Troy, Washington, D.C. and London.

"A palace rises on the Grand Canal.
A heartbeat from San Marco...and in the hearts
of the world's most fortunate travelers."



Illustration from Cigahotels archives.

HOTEL
GRITTI PALACE
VENICE

CIGA
HOTELS

Classic tradition. Modern efficiency.

Venice: Hotel Gritti Palace, Hotel Danieli, Hotel Europa & Regina, Residence Palazzo del Giglio—*Venice Lido:* Hotel Excelsior, Hotel Des Bains, Residence Excelsior—*Rome:* Le Grand Hotel, Hotel Excelsior—*Milan:* Hotel Principe di Savoia, Hotel Palace, Hotel Duca di Milano, Hotel Diana Majestic—*Florence:* Hotel Excelsior—*Naples:* Hotel Excelsior—*Siena:* Park Hotel—*Pisa:* Hotel Cavalieri *Cortina D'Ampezzo:* Hotel Cristallo—*Trieste:* Hotel Duchi d'Aosta—*Asolo* (Treviso): Hotel Villa Cipriani *Stresa* (Lake Maggiore): Hotel Des Iles Borromées—*Genoa:* Hotel Colombia—*Miami:* Grand Bay Hotel.

Contact your Travel Agent or CIGAHOTELS, 745 Fifth Avenue, New York, N.Y. 10151. Tel. 212-935-9540, 1-800-221-2340



French Couture pour la Table

Christofle
Orfèvre à Paris

FROM THE CHRISTOFLE COLLECTION "MARLY"

BLOOMINGDALE'S • MARSHALL FIELD'S • NEIMAN MARCUS • BULLOCKS WILSHIRE • GARFINCKEL'S



Write for free brochure, or send $4 for 76-page catalog Brown Jordan, Dept. BG049, P.O. Box 5688, El Monte, CA 91734. Showrooms: Atlanta · Chicago · Costa M

Casual elegance.
Unmistakably Brown Jordan.

Nomad...Foldable. Portable. Versatile.
The beauty of the original design in handcrafted tubular aluminum.
To be admired...and used. For years.

Brown Jordan



llas · High Point · Los Angeles · Miami · New York City · San Francisco · Seattle · Amsterdam · Dubai · Geneva · Hong Kong · Karlsruhe · Nicosia · Riyadh · Singapore · Sydney


Ineffable bedclothing.
Ultra Bedsack®
by Perfect Fit.
Enjoy the indescribable feeling of total luxury with Ultra BedSack® bedclothing. Protection, comfort, convenience and elegance for all four sides and top of mattresses and boxsprings. Slips on like a fitted sheet, stays snug, looks sumptuous. Quiltronic® quilting, no threads to snag or break. Perfect Puff® plush polyester filling. Machine washable, no iron. Ultra BedSack—for easier bedmaking, inimitable luxury. PillowSack®, too. At fine linens departments everywhere.
ULTRA
BEDSACK®
BEDCLOTHING
by Perfect Fit
© 1984 Perfect Fit Industries, Inc., Monroe, N.C.

THE LADIES' NAUTILUS BY PATEK PHILIPPE.

There are those in the ancient and venerable world of timekeeping who were concerned that the advent of the mass-produced electronic quartz module would mark the beginning of the end of the watchmaker's art as we know it.

Not so.

Even though Patek Philippe is, philosophically, a 19th century watchmaker, we do accept the quartz module as a legitimate and valuable 20th century addition to the watchmaker's repertoire. But you may have noticed that we did not leap, precipitously, into the quartz watch, no matter what the demand of fashion.

We wanted to ascertain for ourselves, and ultimately for you, whether a quartz watch could be brought up to the level of the Patek Philippe mechanical watch.

That was our goal. Nothing less would do.

So the merger began of our mechanical and electronic expertise. And the result is a new achievement to add to the legend of Patek Philippe.



The Patek Philippe quartz watch is not all tiny, humming electronic components. It has, in fact, only one-third fewer mechanical parts than our classic mechanical watch. Our classic wheels, bridges, mainplates, pinions and jewels work in partnership with this amazing invention of our electronic society.

You may wonder where this historic watch company developed its electronics expertise.

Patek Philippe is one of the oldest and most renowned manufacturers of electronic masterclocks in the world. For decades we have been, and will continue to be, the principal timekeepers for world centers such as Vatican City and the airports of Geneva and Zurich.

For nine years we researched and tested to perfect our amalgam of the past and the future.

And now that we have perfected it, we find that each quartz watch takes a full eight months to create–almost as long as it takes to create one of our mechanical watches.

During that time, thousands of quartz chips are rejected for each chip we accept. Furthermore, every mechanical and electronic component is individually checked before assembly. Then the entire movement is doubly checked.

We even insist that our watchmakers wear copper bracelets to ground them so that the static electricity in their bodies will not affect the minute circuitry.

Of course we make our own electronic components, unlike manufacturers who buy them on the open market.

In addition, we use special alloys in the tiny electronic coil to maintain esthetics, even in a part you would ordinarily not see.

We even go so far as to gild the quartz chip, not just for protection against corrosion, but for esthetics, again, in a part you would ordinarily never see.

If you should ever have the opportunity to view the interior of a Patek Philippe quartz watch, we think you will be impressed by the logic of its handcrafted beauty.

But what about the external beauty of the Patek Philippe quartz watch?

The case of the Ladies' Nautilus, pictured nearby, is carved from a solid block of gold. The only access to the movement is from the front.

The sapphire crystal is pressure-held in place by the exactness of the cut of the case, and nothing else.

When you wear the Ladies' Nautilus, you can be sure you will not see less costly copies on every other wrist. The bracelet, for example, cannot be duplicated at a lower cost.

One last thought: we set out to make as much difference between a Patek Philippe quartz watch and other quartz watches as there is between a Patek Philippe mechanical watch and other mechanical watches.

And we believe we have succeeded.

The Patek Philippe pictured here is our Ladies' Nautilus. For a new, comprehensive presentation of Patek Philippe timepieces, please send $5–or for a brochure of current styles write–to Patek Philippe, 10 Rockefeller Plaza, Suite 629-A, New York, NY 10020.

PATEK PHILIPPE
GENEVE

IF YOU WISH TO KNOW ITS FUTURE, YOU HAVE ONLY TO LOOK AT ITS PAST.

The Zeus of Oak Park

A FEW MONTHS AGO I spent a drizzling Sunday afternoon in Oak Park, a suburb of Chicago that regards itself with justification as the center of a particular world—indeed, the epicenter of an architectural disturbance. From it have emanated more waves of influence than from any suburb I can think of. The Oak Park waves were set in motion by a one-man earthquake: an inspired man; in many respects an arrogant, touchy, sometimes unscrupulous man; a romantic, a visionary, a pain in the neck.

This, of course, was Frank Lloyd Wright, a bonded and certified architectural genius, one of our nation's very few. Wright's personal flag flies over Oak Park and casts its lively shadow next door over the town of River Forest. In these two suburbs, filled with all manner of what we called "villas" in the nineteenth century, there are thirty Frank Lloyd Wright structures—twenty-eight houses, a tennis club and a Unitarian church. The shadow, to be sure, does not stop there. It, or its semblance in the works of other architects, occurs with great frequency in and about Chicago, too.



FELICIANO

Twenty crucial years in Frank Lloyd Wright's career were spent in Oak Park, Illinois—a Chicago suburb that now boasts the largest concentration of the master's homes anywhere. BELOW LEFT: The exterior of Wright's own home, which began in 1889 as a fairly simple Shingle Style dwelling, but was soon expanded. BELOW RIGHT: The first addition was a barrel-vaulted playroom, to accommodate what became a family of six children. Mrs. Wright taught a kindergarten class in the majestic space.

Wright's noblest house in what might be called the Oak Park Style, but is commonly called the Prairie Style, is on the other side of Chicago, near the university. It is the Robie House, built in 1909 for a businessman who made his fortune in bicycles and sewing machines, and whose name will be long remembered in the annals of architecture as an adventurous patron. The Robie House is the epitome of the Prairie Style, with its long ground-hugging horizontal



STEVE GRUBMAN/WRIGHT HOME AND STUDIO FOUNDATION



STEVE GRUBMAN/WRIGHT HOME AND STUDIO FOUNDATION

continued on page 60



The biggest news in ceiling fan history isn't on the ceiling.

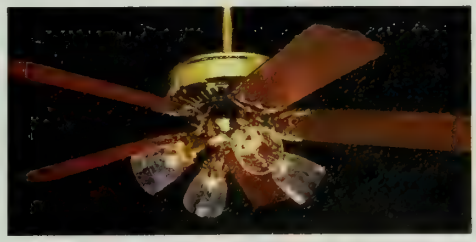


It's on the wall. That's where you'll find the control for CasaBlanca® Inteli-Touch,™ the world's first computerized ceiling fan. A fan which represents the most dramatic engineering advance in the ceiling fan since its invention 100 years ago.

In true CasaBlanca tradition, Inteli-Touch fans are carefully crafted to capture the grace and beauty of a past era. Yet engineered with the central component of the future—a microcomputer.

This microcomputer allows Inteli-Touch to remember your desired fan speeds and light settings, as well as conserve electricity with an automatic light timer. And, Inteli-Touch will even protect your home with an integrated home security lighting feature.

You install the Inteli-Touch fan in place of your light fixture in minutes. Just as efficiently, the simple, three-button wall control easily replaces your wall light switch. *No electrician or rewiring is required.*



See your Authorized CasaBlanca Dealer about the new Inteli-Touch Series of computerized CasaBlanca fans. Because now, any other fan is 100 years behind the times.

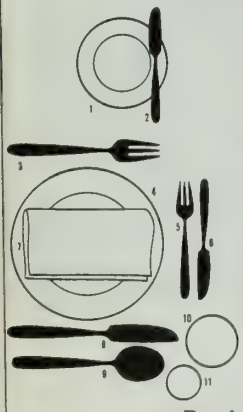
©CasaBlanca Fan Company, 1984

CASABLANCA® FAN COMPANY

CasaBlanca® is a registered trademark of the CasaBlanca Fan Company.

For a free catalog call toll-free: (800) 423-1821; in California, (800) 352-8515. Or write: P.O. Box 90070, Pasadena, CA 91109-5070.

Eat? Or dine? The rise and fall and rise again of the dining room.



Just a few years ago dining rooms seemed to be on the list of endangered household species, a list that included butler's pantries, libraries and dressing rooms. Even a critically acclaimed off-Broadway play (*The Dining Room* by A.R. Gurney, Jr.) was based on the notion that this room was some sort of archeological artifact now useful only as a clue to the cultural and social changes of recent years.

But the latest news from the Home Front is that dining rooms are now high on many people's most-wanted lists and they're asking architects and designers to put them back into their lives.

This resurgence may be due in part to the Great American Gourmet Revolution now at its zenith. If you're going to shine at *nouvelle* and all those other cuisines, you want a proper theater in which to display your new-found masterpieces.

Whatever the reasons for their comeback, the new dining rooms are very different from those staid rooms of yesterday. Gone is much of the rigid formality. In its place, there's now a feeling of informal ease and comfort, reflecting today's more casual attitudes. In the Southampton dining room designed by Gary Crain shown here, you can feel this current mood. Even though the look is very Country/Traditional, the room is sparked with an informality that is thoroughly contemporary. Part of this effect results from the sprightly flower-strewn wallpaper and the inviting wing chair with its matching upholstery (from Schumacher's *Chez Moi* collection, the pattern is "Belle Isle"). The light-catching DuPont Dacron® and silk draperies and the imported wool Dhurrie rug counterpoint the period table and chairs in a very modern way, too. In all, a harmonious background for the social activity we call "dining."



Historically, separate rooms set aside solely for the purpose of eating didn't show up until well into the 18th century. As with many other things having to do with the cooking and serving of food, the idea of a separate "eating room" can be credited to the French and to the reign of Louis XV. The differentiated dining room helped to transform plain "eating" into fancy "dining." What had been a biologic necessity was turning into a key social ritual.

In keeping with this ritualization of dining, all sorts of customs were developed: England's Charles I had ok'd the use of cutlery several hundred years before with his declaration "It is decent to use a fork"; the central table surrounded by chairs, termed *"table à l'anglais,"* was adopted world-wide; sequential serving of meals, one course at a time "in the Russian manner" became another international standby; special dining room protocol—as well as all kinds of special dining room furniture—soon cluttered the eating rooms of the world.

In the two hundred years after Louis XV, dining rooms ultimately became the focal point of almost every household, no matter how rich or how humble. These high-flying days continued well into the middle of this century. Then, a few decades ago it seemed as though we were back in the pre-dining room era again, and were being asked to



Schumacher's Illustrated Notes on 20th Century Taste. One of a series.

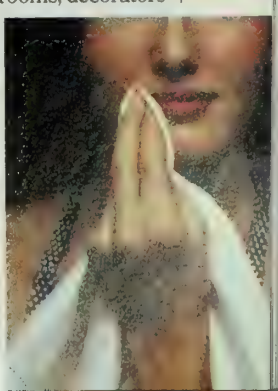


FURNITURE FROM NORMAN SHEPARD ANTIQUES. WATERMILL AND SAN FRANCISCO. ACCESSORIES JAMES II GALLERY, NEW YORK

make do with the bit of space dubbed "the dining area" that was tacked onto some other room. Happily, this trend now seems to be reversed. Great meals are once again being served in great-looking dining rooms.



When F. Schumacher and Company opened up its shelves for business in the 1890's dining rooms were often imposingly sumptuous, even regal. All sorts of sumptuous and regal fabrics suited to the era were ordered from those Schumacher shelves. For today's dining room renaissance, Schumacher continues to meet the multiple needs of the present generation of decorators and designers. By offering the world's most comprehensive inventory of decorative fabrics and wall-coverings reflecting every era of design with unequalled authority. By maintaining a color palette that is unusually sensitive to the nuances of changing times and fashions. And by providing a handpicked selection of the finest rugs and carpets of the world. Whether it's for a new dining room, or a houseful of other distinctive rooms, decorators and designers, wending their busy way in search of perfection, almost daily say to themselves (with an ingrained belief and a sigh of relief), "...surely, Schumacher."



The Zeus of Oak Park
continued from page 56

look—like a ship loaded to its Plimsoll line, low and belonging to the elements for which it was built.

Except that it is flat, the home of the Prairie style could scarcely be less like a prairie. Wright lived and worked at the corner of Forest and Chicago avenues in Oak Park from 1889 until 1909, when he left his wife and six children and eloped with the wife of a client. The place he built to live in, and the studio he later attached to it, are in the process of being restored by the Frank Lloyd Wright Home and Studio Foundation. This labor of love is being performed with the care and precision of a surgical procedure—partly by paid professionals, partly by unpaid professionals, and partly by eager volunteers, converts to the increasingly popular practice of architectural restoration and reclamation.

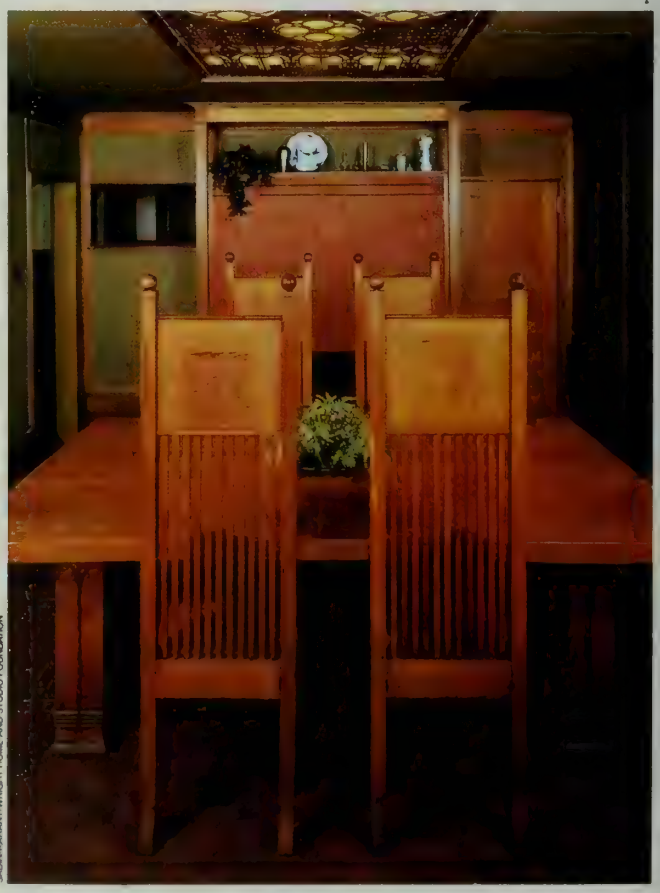
Carla Lind, executive director of the foundation—who might, or might not, have been relieved to spend this dismal afternoon *not* watching a soccer game in which her son was playing—showed a few of us the house and the studio. The house is a small one, in which small rooms imply spaciousness, spaces flowing into other spaces, early indications of the "open plan" Wright is said to have introduced to domestic architecture, and which is so essential a signature of his Prairie houses. The small dining room—with its tall-backed and rigidly upright chairs, its delicately leaded bay windows, its cupboards that are fully a part of the architecture, its intricately patterned light screen above the table—could almost have been a practice exercise for a much larger dining room. The living room was a far cry from the similar kind of room the Metropolitan Museum in New York has recently installed, a large and elegant room of breathtaking proportions and subtleties of detail, rescued from a house Wright built for the Francis W. Little family in Wayzata, Minnesota, 1912–14. (There is a ruckus in Minneapolis, I have heard, because this room was allowed to slip through local fingers, along with other treasures in the house.)

Wright's own living room is, I think it fair to say, spacious looking, though small, with a round-arched fireplace recessed in an alcove. Set into the four corners of the ceiling are rectangles of plaster ornament similar to those in Louis Sullivan's Chicago Auditorium, on which Wright

BELOW LEFT: "Good friend, around these hearth-stones speak no evil word of any creature" is the motto carved in the inglenook of Wright's living room. BELOW RIGHT: Fully restored under the aegis of the Frank Lloyd Wright Home and Studio Foundation—other work on the house is in progress—the dining room features Wright's characteristic straight-back chairs and softly screened light source.



BEN OHN/WRIGHT HOME AND STUDIO FOUNDATION



SADIN KABANT/WRIGHT HOME AND STUDIO FOUNDATION

continued on page 65

Reach for a world of flavor.

MERIT





The low-tar cigarette that changed smoking.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

8 mg "tar," 0.6 mg nicotine av. per cigarette, FTC Report Mar '03

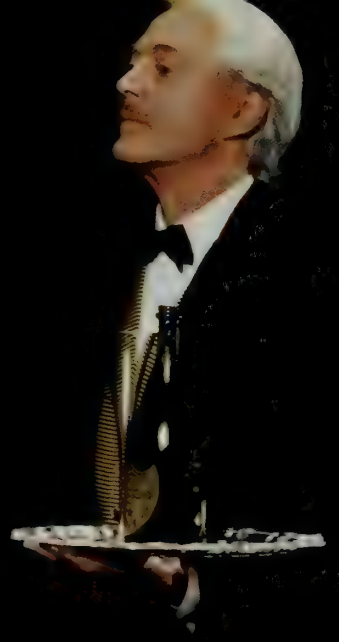
Our Johnny Walker decanter embraces the spirit of gracious living with its elegant Swedish design. Mouth-blown of the finest full lead crystal, it adds a subtle accent to the most opulent of decor. For information, write Orrefors, Dept. J, 41 Madison Ave., NY, NY 10010.

Orrefors

Orrefors Sweden



"The rain kept everyone indoors. My Orrefors kept everyone intrigued."



PEOPLE WHO EXPECT THE BEST

KNOW WOODARD SERVES THEM WELL





Woodard's new La Tray Collection in contemporary aluminum, takes casual furniture a step beyond. You might expect the stylish frame designs and durable Weatherlast® finish. A choice between comfortable sling, strap and cushion treatments would not surprise you. The extra touch of function that sets La Tray apart is the addition of a clear acrylic tilt-up tray that drops down when not in use. If you're looking for casual furniture that adds function to quality, think of Woodard. *Anyone can make a chair. It took Woodard to create La Tray.*

Dacron® Hollofil®

The Worth of WOODARD

Casual furnishings in Contemporary Aluminum, Contemporary Steel, and Traditional Wrought Iron

Call (213) 450-1541 for the names of the Woodard dealers nearest you, or send $5.00 to Woodard, 2951 28th Street, Suite 2050 Santa Monica, California 90405 for a full color brochure.

La Tray is designed by Norman Nomes / Herb Saget A.S.I.D.
Also available in contemporary steel.



You know places to get cash, even in places you don't know.

You've got the Card.℠



No matter where you land, you know where to get cash. Because with the American Express® Card, you can cash your personal checks at any participating hotel, motel, or airline. And you can also cash personal checks and get American Express® Travelers Cheques at any American Express Travel Service Office.* Subject to some limits based on local regulations, cash availabilities and establishment policies.

And with the Card, once you've enrolled in the Express Cash℠ program, you can get up to $500 a week at automated cash dispensers of participating financial institutions. Plus as much as $500 a week in cheques at American Express Travelers Cheque Dispensers. To enroll, call 1-800-CASH-NOW. Knowing how to get cash is as easy as knowing the right card to carry. **Don't leave home without it.®**

*Travel Service Offices of American Express Travel Related Services Company, Inc., its affiliates and Representatives.

The Zeus of Oak Park

continued from page 60



ENGDAHL/HEDRICH BLESSING

The noblest Prairie Style house of them all, declares Russell Lynes, is the Robie House, in Chicago, with its sweeping horizontal lines that prompted an early nickname: "The Battleship."

worked with his first master, the only architect he admitted had any influence on his style. Wright was adamant in his refusal to acknowledge any influences on his work, even those of the Japanese houses he had seen, influences so apparent to the most casual observer. He wanted it thought that his inspiration sprang, like Athena, full-fledged from the brow of this architectural Zeus.

Wright's house and studio grew in response to a necessity for more living and working space. He kept adding to the original modest structure, and as he did, his style evolved a vocabulary of design more and more characteristic of what commonly identifies his work. What started as a simple Shingle Style dwelling, with a sharply peaked roof, soon acquired the strong horizontals of the Prairie houses. It was, in his metaphor, an "organic house," the exterior of which grew from the needs inside. Physical needs, that is, not sentimental needs; Wright had no use for nostalgia. His inventiveness and the fertility of his drafting pencil are in evidence wherever the eye alights—in every detail, as in every concept of space; in the intricacy of the screens that hide sources of light in the ceilings, in the eloquence of a barrel-vaulted playroom for his children. This was a room meant to be romped in, and it says so.

The drafting room, attached by a covered passageway to the house, is two stories high, with clerestory windows, and an octagonal balcony, hung on a chain harness, that looks down from all eight sides. A small octagonal library repeats the motif. There was still a great deal of shoring up and refinishing to be done when I was there, but as it was a Sunday, the only laborers in evidence were two young volunteer architects digging in the mud to plant a willow tree where Wright originally found one growing and incorporated it into his plan.

Our group walked in the rain to look at nearby Wright houses—there are guided tours for those who want them, and 35,000 visitors came last year. We then drove around Oak Park and River Forest, with Carla Lind as our guide. She said, and in saying it pronounced a double truth about Wright and his clients and their successors: "It was an interesting, independent breed who commissioned these houses, and so are the people who live in them now, and love them and restore them."□

Fifty years of Russell Lynes's photographs will be on exhibition May 3–25, at Linda Hyman Fine Arts, 172 West 79th Street, New York City, by appointment; (212) 787-0452.



How to show your table in its best light

When you want your table to reflect your taste, choose the candles with the gold medallion–candles made by Colonial Candle of Cape Cod.

Our candles are handcrafted of the finest materials, and come in the widest choice of fashion colors. They're the candles that will bring you glowing compliments.

Colonial Candle of Cape Cod®

America's quality candlemaker since 1909.

© Hyannis, MA 02601 General Housewares Corp


RAY-BAN
BANS RAYS
The ultraviolet rays of the sun can burn the surface of the eyes. But Ray-Ban® Sunglasses ban over 98% of ultraviolet rays! That's because Ray-Ban is precision-crafted by the optical experts at Bausch & Lomb. So you know the lenses, the frames, and the classic styling are the best you can buy. Since you have only one pair of eyes, why not try the world's finest sunglasses. BY BAUSCH & LOMB
Available at professional eyecare specialists, fine department stores and sporting goods stores.



"Avignon" and other patterns from our Moselle Collection in English Porcelain are priced at $60* for a five-piece place setting. For our complete catalog please write: Royal Doulton, Dept. 763, 700 Cottontail Lane, Somerset, NJ 08873. *Suggested retail.

Royal Doulton
English Porcelain

An alternative to one-dimensional boutiques.



One of our 48 portfolio managers working with a team of specialists.

Superior investment results demand not only creative portfolio management but a whole team of specialists to bring added dimensions to your account.

The whole pie. Because, we feel, what good is one piece without the others. Hence, Portfolio Manager Laird Grant—intensely involved in stock selection herself—also has at hand a staff of astute experts. Security Analyst Don Johannemann searches for undervalued opportunities. Bond Specialist Ken McAlley seeks increased yields through a precise mix of tax-exempt coupons and maturities. Special Investments expert Perry Skjelbred uncovers real estate investments with tax advantages. Personal Banker Thurlow West helps clients when investment opportunities require quick access to substantial loans. And Financial Planner Mary Lehman brings to bear the incomparable tax and estate planning capabilities of U.S. Trust. If you have a portfolio of $500,000 or more, please contact Mr. Rodney I. Woods, Senior Vice President, United States Trust Company of New York, 45 Wall Street, New York, NY 10005. (212) 806-4444.

U.S. Trust

When you do something very well
you simply cannot do it for everyone.

Namia Mondolfi

NEW YORK CARACAS

Antiques • Objets d'Art



Maison des Arts / 1015 Madison Avenue, New York, NY 10021
(78th-79th Streets)
Telephone (212) 517-7733

To collect . . . to display . . . to enjoy

The Maiden of The Perfect Blossom

BY TOKUTARO TAMAI

Individually crafted in fine porcelain . . . hand-painted . . . and issued in limited edition. $120.

Advance Ordering Deadline: May 31, 1984.

MAIKO. It was an honored title for a privileged few. For only if a young lady had perfected the fine art of the social graces would she be deserving of this special title. She must first arrange flowers to perfection . . . dance like a butterfly . . . learn the musical melody of song . . . perform the revered tea ceremony. And only then would she be considered a "Maiko."

Today, there is a master renowned for his ability to capture and portray the elusive beauty of the traditional Maiko. His name is Tokutaro Tamai and he is recognized as one of Japan's greatest portrait artists.

Now, this distinguished master has created his very first works in porcelain. A collection of beautiful Maiko sculptures that are sure to be of special interest to collectors.

"The Maiden of the Perfect Blossom" inaugurates the collection. Crafted in fine, hand-painted porcelain, it is a truly exceptional work of art. And it will be issued at the modest price of $120—which is payable in convenient monthly installments.

The sculpture that Mr. Tamai has created portrays a young lady performing the traditional art of flower arranging. And so graceful, so alive is this enchanting figure that you need only look at her to appreciate the beauty of this scene.

To ensure that every small detail of Tokutaro Tamai's art is faithfully captured, each sculpture will be individually crafted by master porcelain artisans in Japan. Hand-cast . . . hand-assembled . . . and hand-painted with uncompromising care.

The result is a remarkable example of craftsmanship and artistry. A work of exotic beauty and heirloom quality to be displayed with pride . . . today . . . and through the years to come.

In the tradition of classic works in fine porcelain, "The Maiden of the Perfect Blossom" will be issued in a single limited edition, reserved exclusively for those who order from the collection by December 31, 1984. When all valid orders have been filled, the edition will be closed.

To acquire this new work of art by Tokutaro Tamai, you need send no money now. Simply mail the accompanying advance reservation application to Franklin Porcelain, Franklin Center, PA 19091 by May 31, 1984.



ACTUAL SIZE 6" IN HEIGHT.

© 1984 FP

ADVANCE RESERVATION APPLICATION

Franklin Porcelain
Franklin Center, PA 19091

Valid only if postmarked by May 31, 1984.

Limit: One sculpture per person.

Please accept my reservation for "The Maiden of the Perfect Blossom" by Tokutaro Tamai, to be handcrafted for me in fine, hand-painted porcelain.

I need send no money now. I will be billed in four equal monthly installments of $30.* each, with the first payment due shortly before shipment.

**Plus my state sales tax.*

Mr.
Mrs.
Miss _____
PLEASE PRINT CLEARLY

Address _____

City _____

Signature _____
ALL APPLICATIONS ARE SUBJECT TO ACCEPTANCE

State _____ Zip _____

11

FRANKLIN PORCELAIN A FRANKLIN MINT COMPANY

Painting's Rebel Angel

PAINTING IS THE most contemplative of the visual arts, and thus a particular challenge to an artist with a theatrical temperament—Caravaggio, for an extreme instance. I am perennially astonished by the worldly fervor, the spiritual ecstasy he generates from the subtlest of pictorial means. At first the sweep of his light and the bravura of his characters looks almost violent. Then Caravaggio's finesse reveals itself, and his light glows all the more intensely.

Michelangelo Merisi da Caravaggio left Milan for Rome around 1592. Trained in a Lombard tradition long grown stale, the youthful painter was just one of a milling crowd of aspirants in the capital of Italian art and patronage. Within a decade, his departures from established practice had made him a controversial figure. Caravaggio was the first painter to shock his audience into taking him seriously. In the modern era, such tactics are routine. In Caravaggio's era, expectations were very different.

Seeking the reassurance of tradition, early-seventeenth-century eyes found it in the art of the Carracci, two brothers and a cousin, of whom Annibale is the most notable. The Carracci were synthesizers who seemed to sum up the achievements of the previous century—Raphael's grace, Titian's luminosity and color, Michelangelo's majestic strength. Annibale led the way to an elevated sort of comfort, while Caravaggio astounded and, in some quarters, appalled—how dare he show the dirty feet of the man who kneels before the Virgin in the *Madonna di Loreto* (1604-05). Vicente Carducho, an Italian painter at the court of Philip III of Spain, described Caravaggio as "a monster of genius and talent," brilliant, but artistically depraved, a painter whose success threatened the future of painting itself.



FELICIANO

Profane yet plausible details, such as the grimy feet of a pilgrim kneeling before the *Madonna di Loreto* (below), set Caravaggio defiantly apart from his decorous contemporaries. It's this rebellious, deliberately shocking strain, suggests Carter Ratcliff, that makes the painter a man for our times: the prototypical "aesthetic outlaw."



SCALA/ART RESOURCE

This attack, launched twenty-three years after Caravaggio's death in 1610, records the appearance of something new in Western culture—the artist as aesthetic outlaw, a desecrater of the beautiful and the ideal. Naturally enough, Caravaggio has been a hero to many of the avant-garde painters who appeared much later. Since no one has questioned his greatness for years, it is sometimes difficult to see why Caravaggio's original audience, admirers and detractors alike, found his canvases so shocking.

One reason is their immediacy, their power to overwhelm the eye with convincing detail. To walk barefoot, like the pilgrim in the *Madonna di Loreto*, is to get one's feet dirty. Caravaggio makes no attempt to gloss over this simple fact. And Romans of the early 1600s were disquieted to see that his saints and Virgins have the particularity of portraits. In all their holiness, their faces are undeniably human—expressions, no less than features. When Caravaggio's figures gesture, they signal extreme yet thoroughly recognizable emotions.

For his *Entombment of Christ* (1603-04), now in the Vatican, Caravaggio drew on Raphael's treatment of the same theme. Nonetheless, he completely revises the earlier canvas. Caravaggio's Christ is almost too heavy for John and Nicodemus. As they bear his body toward the tomb, Christ seems about to fall from their

continued on page 76

100% NEUTRAL SPIRITS DISTILLED FROM GRAIN. 80 PROOF GORDON'S DRY GIN CO LTD., LINDEN, N.J. © 1983 GORDON'S DRY GIN CO LTD





"I could go for something Gordon's."

The possibilities are endless

Louis Vuitton. The art of travel.





LV Some people have a talent for travel. They look upon travelling as a fine art.

These true connoisseurs require the best; it is for them that the Louis Vuitton craftsmen create luggage and perpetuate the tradition of custom-made pieces.

These imaginative and skilled artisans turn each trunk, suitcase and bag, be it of the traditional "Monogram" line or the new "Challenge" line, into a model of strength, durability and refinement.

They meticulously select their materials: traditional leather and brass, or innovative space-age fabrics such as Kevlar*, and authenticate their work with the renowned initials.

The Louis Vuitton concept of luggage is unique. It has been maintained since 1854.

In Paris and the major cities of the world.

LOUIS VUITTON
MALLETIER A PARIS

MAISON FONDEE EN 1854

Painting's Rebel Angel
continued from page 72

arms, past the jutting slab of stone, out into the viewer's space. Caravaggio has frozen a difficult moment, with results that feel both overheated and strangely cold. The Mary who throws her arms heavenward is as artificial as she is realistic. It's easy to see her as a model straining to hold a pose, yet she is essential to the atmosphere of spiritual desolation.

Caravaggio was a belligerent man whose life is recorded for the most part in court proceedings. Still, he appears to have been on good terms with Annibale Carracci. Styles as different as theirs had no occasion to clash. Asked for an opinion of Caravaggio's *Judith Beheading Holofernes* (1598-99), Annibale waffled a bit, then called the painting "too natural"—fair enough, given Holofernes's spurting blood, his dreadful grimace and the stern yet oddly pitying look on the face of the young murderess. The Carracci, like the masters before them, raise their subjects to a region somewhere beyond the reach of ordinary feelings. Caravaggio brings everything, whether horrifying or holy, down to earth. Then he pushes the action forward, out at us.

In all his mature paintings, figures appear on a narrow stage against a backdrop of darkness. Light rakes faces and bodies, throwing form into vivid relief. Caravaggio's highlights clarify detail, yet he is not, after all, a realist. The results of his close observation are unashamedly strange—and grand. In the art of Caravaggio, emotion takes on an intensity matched only in the most extravagantly exalted of Michelangelo's works. This agitation surges to a high point in the *Seven Works of Mercy*, which Caravaggio painted in 1606 for a church in Naples. That year he had fled Rome with a charge of murder



"An aggressive clarity of vision" is how Caravaggio's turbulent personality translates into paint. Works such as the *Calling of St. Matthew* radiate a serenity unknown to the brawler of legend.

continued on page 78

Discover the art of travel at the Louis Vuitton stores in North America.

- New York, 57th Street and at Macy's Herald Square
- Short Hills, N.J.
- Boston, Copley Place
- Washington D.C., 1028 Connecticut Av. N.W.
- Palm Beach, Worth Avenue
- Bal Harbour Shops
- St. Thomas, U.S. Virgin Islands
- Dallas, Galleria
- Chicago, Water Tower Place
- Beverly Hills, Rodeo Collection
- Palm Springs, The Court Yard
- San Francisco, Sutter Street and at I. Magnin Union Square
- Honolulu, Ala Moana Center
- Toronto, 110 Bloor St. W.

LOUIS VUITTON
MALLETIER A PARIS
MAISON FONDEE EN 1854

Ferrari



Equal only to itself

Now... Quattrovalvole





For the name of the authorized Ferrari dealer nearest you, call these numbers toll-free: (800) 447-4700 or, in Illinois, (800) 322-4400, in Alaska and Hawaii, (800) 447-0890.

Ferrari



The loom.
A place where color, design and Chen Bingxin come together.

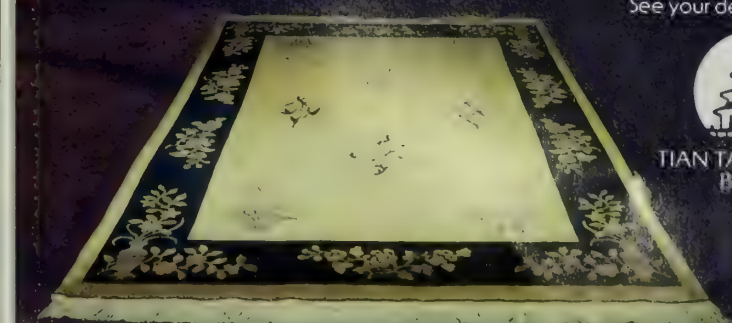
This is where master weaver Chen Bingxin makes it all happen for Tian Tan carpets of Beijing. The wool's been dyed, the yarn's been spun, the pattern's been designed. Now it's up to her to create the masterpiece.

With skills that have been passed down through generations, her nimble fingers weave the colored strands into the design. As the rows of knots grow higher, the final tapestry emerges.

Speed, precision and sensitivity are the traits that make Chen Bingxin master of her craft. Add to that patience—for it would take her 9 months to weave a single 9' x 12' carpet.

Tian Tan Carpets are imported by Amiran Corporation, G.A. Gertmenian & Sons and Middle East Rug Corporation. For three brochures, send $5 to Tian Tan Carpets of Beijing, P.O. Box 5311, Grand Central Station, New York, NY 10163.

See your designer or architect.



TIAN TAN CARPETS
BEIJING

Make checks payable to Tian Tan Carpets of Beijing. Allow 4-6 weeks for delivery. Offer expires June 30, 1985.

Painting's Rebel Angel

continued from page 76

on his head, after killing his opponent in a squabble over a tennis match. Neapolitan patrons practically stumbled over themselves to find commissions for Caravaggio, by then the most celebrated painter in Europe. His detractors were, of course, growing ever more shrill, but their voices were never very powerful in Naples. An immense canvas,



SCALA/ART RESOURCE

"Extreme yet thoroughly recognizable emotions" gesture from Caravaggio's canvases. *Entombment of Christ* evokes spiritual desolation amid an almost theatrical outpouring of grief.

the *Seven Works of Mercy* gave the artist a chance to wheel out the entire apparatus of his style.

The Madonna presides over this painting, as she looks out over a pair of swooping angels at the scene below. Here, crowded into a remarkably narrow space, twelve figures act out the seven mercies. Despite the nature of his subject, Caravaggio presents it with an economy that feels almost violent. The light is harsh, theatrical, revealing an intricate tangle of forms. *Seven Works of Mercy* shares much with Caravaggio's picture of Holofernes's death and with the stark *Flagellation of Christ* (1607), another of his Neapolitan

continued on page 80

Two of the most famous names in America sleep together.™



CELANESE FORTREL® polyester

Fortrel® is a trademark of Fiber Industries, Inc., a subsidiary of Celanese Corporation

Cannon Mills Company 1984 ©

Now it's your turn to curl up in one of Cannon Royal Family line of coordinated bed fashions. Katja's "Checks," "Stripes" and "Triangles" of 50% Celanese Fortrel® polyester, 50% cotton from the KATJA™ Collection for **Cannon® Royal Family.®** At fine stores.

CANNON MILLS®

1271 Ave. of the Americas, N.Y., N.Y. 10020 (800) 223-6080



For Connoisseurs by Connoisseurs®

At Mottahedeh, creating authentic reproductions is an art. The curators of the world's great museums, recognizing these unwavering standards of excellence, and dedication to quality, have authorized Mottahedeh dinnerware and giftware collections for their museum shops. Fine stores everywhere also feature these classic designs.

Shown here is FAMILLE VERTE—originally made in the Imperial factory during the reign of the Emperor K'ang Hsi (1662-1722). Reproduction authorized by The Metropolitan Museum of Art.

For free brochure and name of store near you, write: Mottahedeh, Dept. 84, 225 Fifth Avenue, New York, NY 10010 (212) 685-3050.

Mottahedeh

Painting's Rebel Angel

continued from page 78

paintings. This painter's art was tinged by the violence of his life, but never in any simple way. His martyrdoms and crucifixions radiate a heroic melancholy, and the David of around 1609, who holds up the severed head of Goliath, is an astonishing mixture of triumph and guilt.

Swaggering through the streets of Rome, bearing arms to which his station did not entitle him, Caravaggio could be something of a brute. In the studio, his brutality became an aggressive clarity of vision. The *Calling of St. Matthew* (1599-1600) shows a moment of absolute quiet, as a worldly man feels the very nature of his existence changing. Faced with a style as new and effective as this, certain artists of the period simply appropriated it wholesale.

His art was tinged by the violence of his life, but never in any simple way.

By the 1620s, Caravaggio had followers in northern Europe, notably the Dutch painter Hendrick Terbrugghen. Later on, his light became the candle glow of Georges de La Tour's serene canvases, and toward the mid-seventeenth century, flickers of Caravaggesque illumination appear in the paintings of Rembrandt.

Few other painters have had such a sweeping effect on their colleagues. It sometimes seems that the brilliantly lit stage of Caravaggio's art has helped define the very nature of the Western personality and the gestures by which it expresses itself. We may no longer indulge in seventeenth-century dramatics, but we continue to see something profoundly familiar in the intensity of Caravaggio's figures. □

Carter Ratcliff is a prolific writer on the arts. His collection of poetry and prose pieces, *Give Me Tomorrow*, was published last year. A study of artist Red Grooms is under way.


CASA BELLA®
NEW YORK, D & D BLDG., 979 THIRD AVE., 212-688-2020 • LOS ANGELES, PACIFIC DESIGN CENTER, 213-659-7044
MIAMI, 3750 BISCAYNE BOULEVARD, 305-573-0800 • CHICAGO, 633 MERCHANDISE MART, 312-644-4545
HOUSTON, JOHN EDWARD HUGHES, 713-840-1286 • DALLAS, JOHN EDWARD HUGHES, 214-741-2338
BOSTON, LEONARD B. HECKER, 420 BOYLSTON ST., 617-262-7062 • ST. THOMAS, U.S. VIRGIN ISLANDS, 809-776-8700

Why? The answer lies in the difference between a luxury car and a premium automobile. The new Continental Mark VII.

A premium automobile offers qualities such as functional beauty, and the kind of performance and precise control that's both rewarding and reassuring to the driver.

Take the sleek shape of this new Mark VII, for example. Air flow over the car actually helps it move over the road more solidly and quietly.

And there's still another reason for the Mark VII's remarkable road manners: electronically controlled air suspension. This advanced suspension, offered by no other car maker, gives you a rare combination of rid comfort and control. It automaticall levels the car to compensate for va tions in passenger or luggage load that ride and handling are unusuall consistent.

Inside, it's instantly apparent tha the Continental Mark VII was designed for the driver, as a premi

If all you're getting out of your luxury car is luxury, we respectfully suggest you get rid of it.



nobile should be. Electronic
ments are arranged for quick
ng of vital driver information.
ols are located so you can reach
almost without reaching.
e front seats themselves are indi-
lly reclining and, as an option,
heated.
number of the Mark VII's other attributes are also of interest to the driver. Among them, vented four-wheel disc brakes. Fuel-injected 5.0 liter engine. Or a European-designed 2.4 liter turbocharged diesel model.

The new Continental Mark VII from Lincoln. Maker of the highest quality luxury cars built in America.* Come drive a premium automobile.

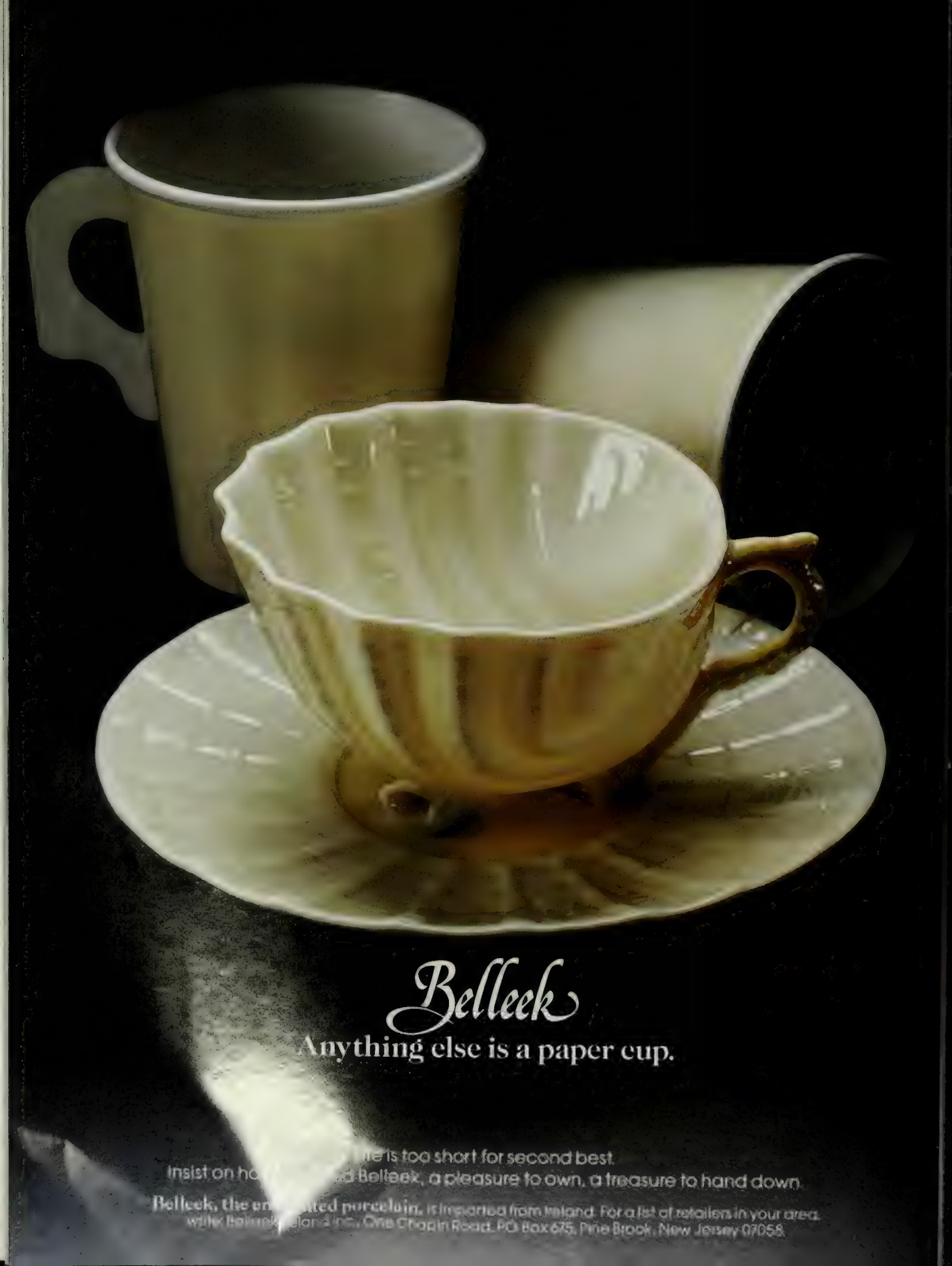
*Based on a survey of owner-reported problems during the first three months of ownership of 1983 luxury cars.

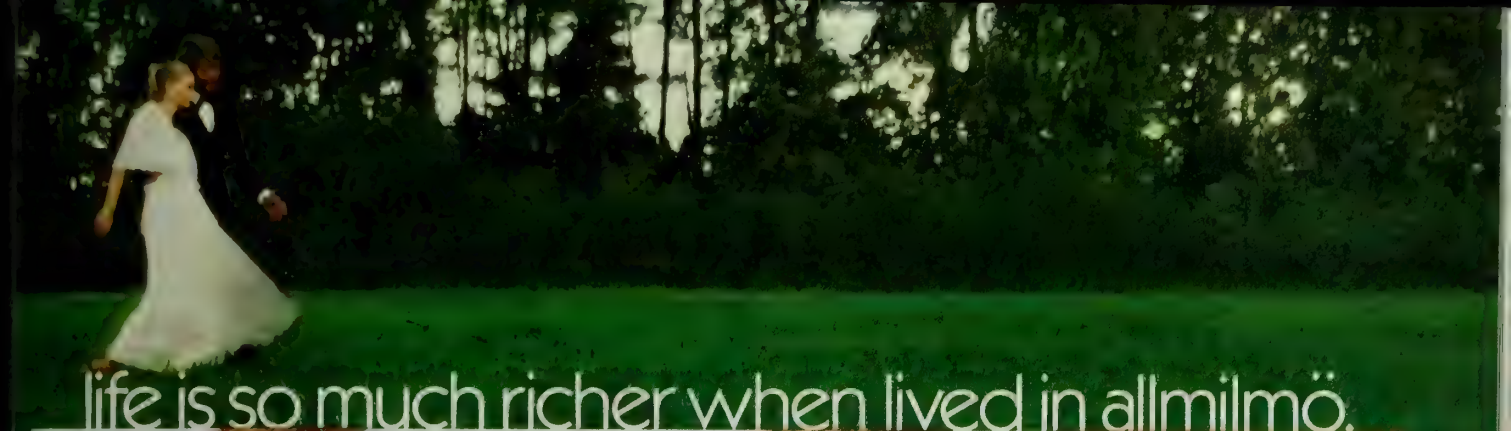
Get it together—buckle up.

THE NEW CONTINENTAL MARK VII.



LINCOLN-MERCURY DIVISION Ford


Belleek
Anything else is a paper cup.
Belleek, a pleasure to own, a treasure to hand down.
Belleek, the enchanted porcelain, is imported from Ireland. For a list of retailers in your area,
write Belleek Ireland Inc., One Chapin Road, P.O. Box 675, Pine Brook, New Jersey 07058.



life is so much richer when lived in allmilmö.



Imagine yourself in an environment where even the most minute detail has been incorporated into a grand design for gracious living. An environment where state-of-the-art technology meets old world European craftsmanship. Where there is all the quality and elegance you ever hoped for and more design innovations than you ever dreamed of. All coordinated by your Allmilmö Studio "a" dealer ... a member of the most highly trained network of kitchen planners in the country. But why just imagine it when you can actually live it. You will discover Allmilmö is competitively priced. So the kitchen of your dreams is not beyond your means.

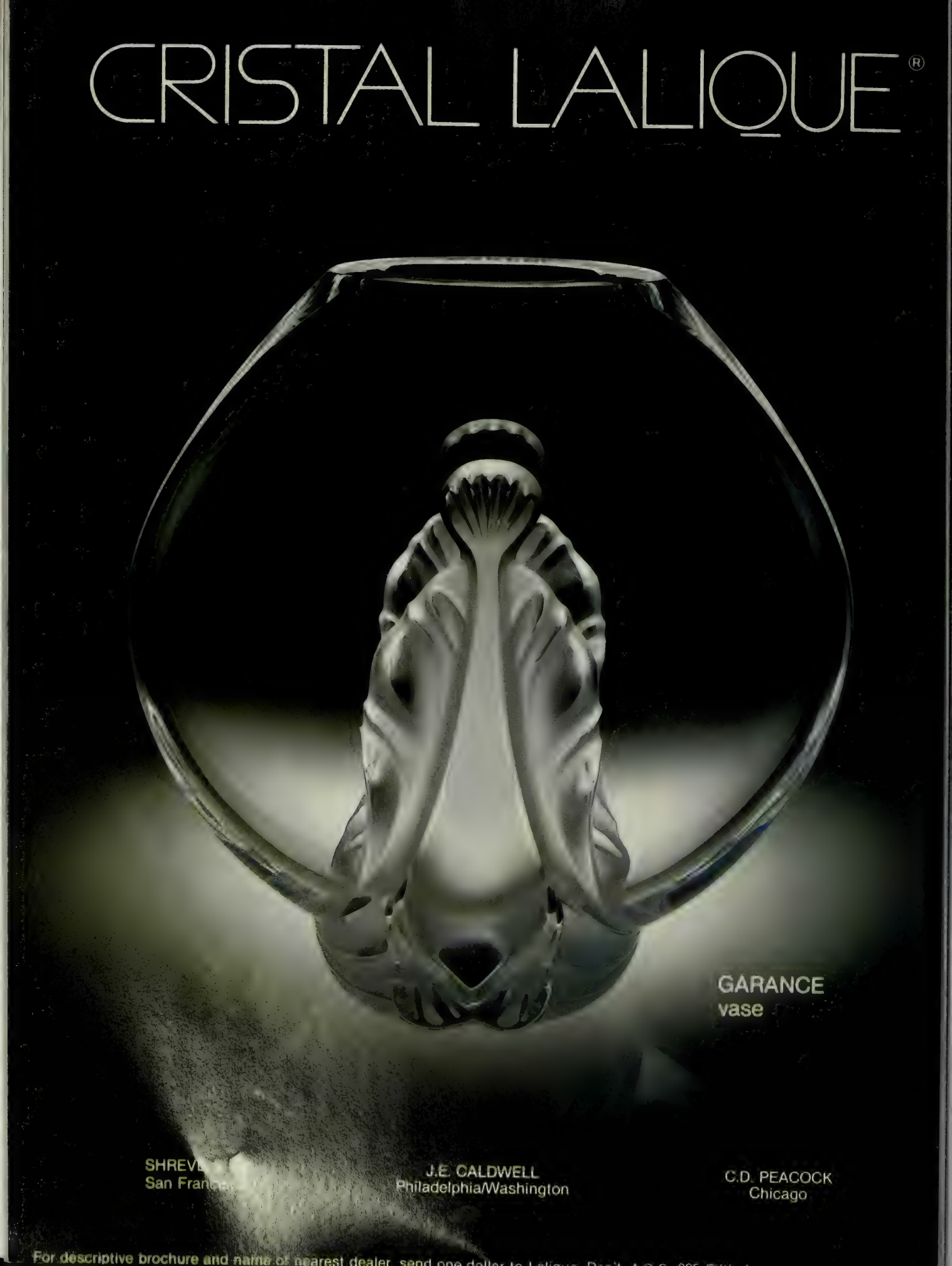
For our complete color catalogue send $6 to Allmilmö Corporation, P.O. Box 629, Fairfield, N.J. 07006

allmilmö

masters in the art of fine living.

studio a allmilmö

CRISTAL LALIQUE®



SHREVE
San Francisco

J.E. CALDWELL
Philadelphia/Washington

C.D. PEACOCK
Chicago

For descriptive brochure and name of nearest dealer, send one dollar to Lalique



COLORCORE.

BECAUSE THERE ARE TIMES WHEN EVEN THE FINEST CHEFS BUTCHER THEIR COUNTERTOPS.

It happens to the best of us. A slip of the knife here. A scratch there. A dent in the edge now and then. Before you know it, your new countertop looks as if it aged years overnight.

ONCE YOU HAVE IT YOU WON'T BE AFRAID TO USE IT.

That's where COLORCORE® brand surfacing material comes in. COLORCORE is the remarkable new countertop material that hides your mistakes. You see, COLORCORE as the name implies, is solid color through its entire thickness. That means nicks, chips, scratches and stains are much less visible.

THE COUNTERTOP MATERIAL THAT HAS NO COUNTERPART.

The advantage of COLORCORE is that in addition to being exceptionally beautiful, it's also highly durable and practical.

Consider this: COLORCORE is far less expensive than ceramic tile, marble or Corian.® It's more than twice as durable as conventional laminate. And COLORCORE offers a maintenance-free alternative to just about any other countertop material.

WIDE ARRAY OF COLORS AND POSSIBILITIES.

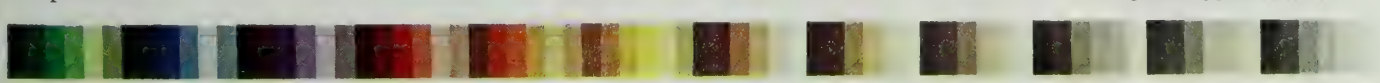
Visually, COLORCORE opens up new worlds in design possibilities. For starters, it's available in 72 colors that go from subtle to striking, as can be seen below. And because COLORCORE is solid color, there are no edge lines to be seen. Which also means if you dent an edge it will hardly be seen.

THE MODEL OF PERFECTION FOR ANYONE WHO'S REMODELING OR BUILDING A KITCHEN.

COLORCORE was created at the urging of a panel of leading architects and designers to give today's homeowners the ultimate material for countertops and other applications. What was once merely a concept is now a reality. Today, COLORCORE is the most technologically advanced surfacing material ever to surface.

For the name of a COLORCORE brand surfacing material dealer near you, write Formica Corporation, Information Center, Dept. P1, 114 Mayfield Ave., Edison, NJ 08837. For a copy of our beautiful color booklet, "Solving Space with Style," and a handy guide to planning your kitchen, send $2 to the same address.

ColorCore®
surfacing material
FORMICA CORPORATION



Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

Salt-glazed Stoneware

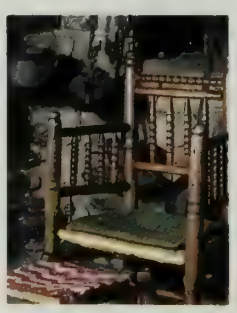
Salt-glazed stoneware is best known by the grayish vitrified examples from the Rhineland, which influenced European potters from the ninth century onwards. The challenge, however, was to find a lighter and more durable body, a feat achieved in the 1720s by a Staffordshire man, John Astbury, who added calcined flints to a body of sand and white clay to create the desired effect. The glaze resulted from a handful of common table salt, which, hurled into a blazing furnace, exploded into its component elements, the sodium oxide falling lightly on the ceramics to fuse in a lustrous matte with the clay. Here, eighteenth-century models borrow from popular silver forms of the period. Polychrome works include a teapot (second shelf down) featuring Frederick the Great of Prussia.



See page 117.

Brewster Chair

While recognition is due Plymouth Colony's Elder William Brewster (1567–1644) for being at the roots of the American nation, a smaller debt is owed him for a particular type of chair. This is not to be confused with the chair belonging to John Carver (1576–1621), the colony's first governor. While both pieces were similar in their rush seat and lathework construction, the Brewster chair can be identified by its proliferation of turned spindles, applied for the sheer joy of decoration. Two rows of four spindles each created a look of knobby richness, enhanced by additional spindles at the arms and legs. Here, an individual version reveals loyalty to both the Brewster and Carver traditions, the frame reflecting the reduced number of spindles of the more subdued Carver style.



See page 119.



See page 148.

Stumpwork Casket

Stumpwork reached its zenith in mid-seventeenth-century England, when expert and novice alike designed this bas-relief embroidery as a cover for precious caskets, mirror frames or books. Popular pattern journals were published to provide scenes of biblical and mythological interest, or, perhaps, fond portraits of a beloved king and queen. Here a casket bears the images of Charles I and Henrietta Maria, their naïve forms worked like pieces of quilting stuffed with bits of cotton, horsehair or wool. Textile and stitchery elements were then assembled on a rich satin backing later embroidered with the royal unicorn, birds, beasts and flowers surrounding the noble monarch and his queen. Gold threads, beads or mica were added as eye-catching elements, reflecting the inherent whimsy of this highly intricate art.

Panoramic Papers

Dioramas and panoramas are acknowledged ancestors of French scenic wallpapers. All shared common topics of exotic scenery, city views or historic battles and campaigns, but dioramas and panoramas were presented with lecturers and music, thus paving the way for the modern motion picture. So popular were these dramatic fancies that they influenced explorer-painters like Albert Bierstadt and Frederic E. Church. In fact, Church, when unveiling *Heart of the Andes*, 1859, presented the work in a dark studio—slowly illuminated with gas jets—to give the effect of mysterious discovery. Wallpapers harbored the potency of these nineteenth-century productions. Here, a later example captures the icy regions made topical by Polar explorations.

continued on page 92

A Heritage of WINE & FOOD

The Harvest

At our family winery, we have, for three generations, created wines to complement food. It is a heritage that extends far beyond our eighty years in California, to the small village of Farneta in Northern Italy.

During the 1983 havest, I joined the families of Farneta in the vineyards where my grandfather, Samuele Sebastiani, learned the ancient art of tending noble vines. The wines of these family vineyards are paired with local foods and served proudly throughout the region.

Our own family vineyards in California have seen many changes since my grandfather's day, but with each improvement in the vineyards and in our wines, our original vision remains intact, "Wine and food and family and friends are the classic ingredients of a gracious dinner table." It is our respect for this tradition that will always direct the Sebastiani Vineyards style of winemaking.





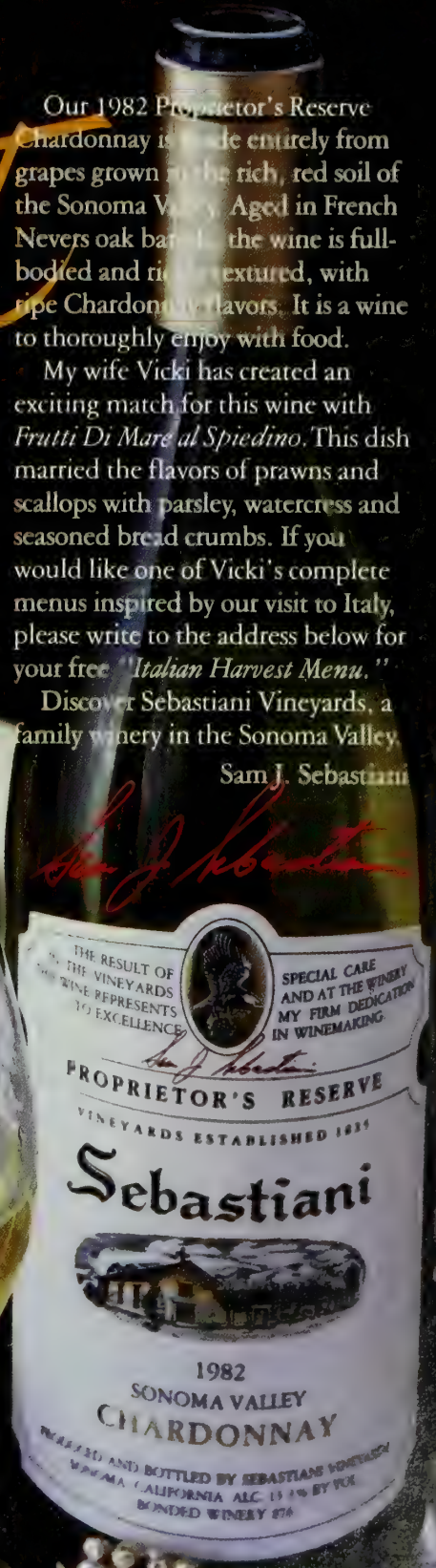
Above: A family affair, the 1983 Farneta harvest was a glimpse of his own heritage for Sam Sebastiani, above right in blue shirt.

Our 1982 Proprietor's Reserve Chardonnay is made entirely from grapes grown in the rich, red soil of the Sonoma Valley. Aged in French Nevers oak barrels, the wine is full-bodied and richly textured, with ripe Chardonnay flavors. It is a wine to thoroughly enjoy with food.

My wife Vicki has created an exciting match for this wine with *Frutti Di Mare al Spiedino*. This dish married the flavors of prawns and scallops with parsley, watercress and seasoned bread crumbs. If you would like one of Vicki's complete menus inspired by our visit to Italy, please write to the address below for your free *"Italian Harvest Menu."*

Discover Sebastiani Vineyards, a family winery in the Sonoma Valley.

Sam J. Sebastiani



For your free "Harvest Menu," write: Sebastiani Vineyards, Dept. O-I, P.O. Box AA, Sonoma, CA 95476

For the serious collector

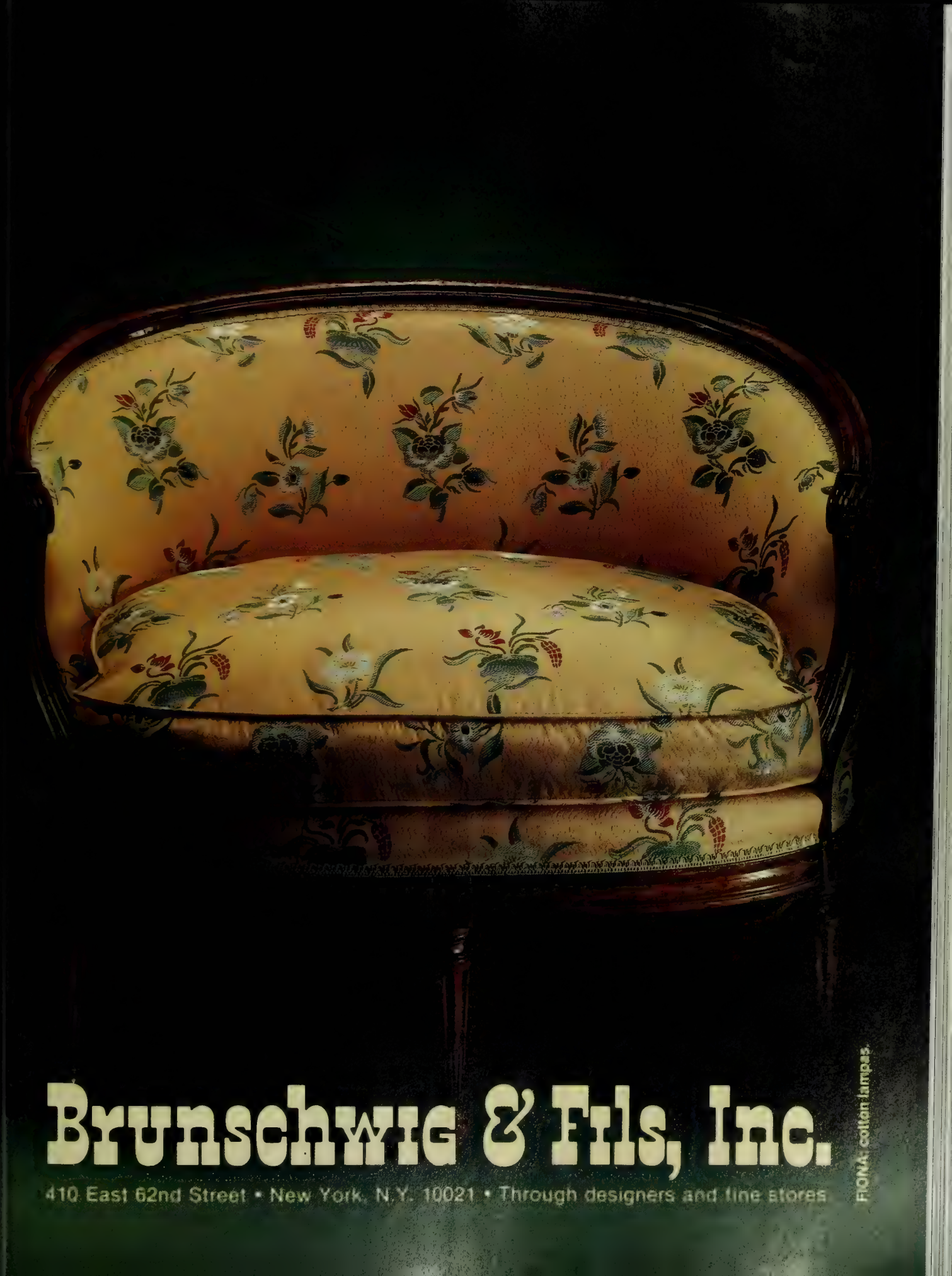
The DANIEL B. GROSSMAN Gallery



Henri Lebasque (French, 1865-1937), *Le Port a Saint Tropez*. Signed l.l.: Lebasque. Oil on canvas, 26 x 32¼ inches (66.0 x 81.9 cm).

PROVENANCE: Sale, Parke-Bernet Galleries, New York, 16 December 1970, lot 92. Collection Dr. and Mrs. John Cinelli, New York.

1100 Madison Avenue, New York, New York 10028 • (212) 861-9285


Brunschwig & Fils, Inc.
410 East 62nd Street • New York, N.Y. 10021 • Through designers and fine stores
FIONA: cotton lampas.

continued from page 88

Segal Sculpture

Long a leader in the figurative sculpture tradition, which includes artists as diverse as Robert Graham, Duane Hanson and Red Grooms, George Segal (b. 1924) immediately calls to mind the stocky, rough-hewn white plaster figures that brought him fame in the early 1960s. However, the use of rich, saturated colors has also been a vital element in the artist's work, at first enlivening the settings he devised while creating his still, silent tableaux, or bursting forth in his sensuous pastel drawings. Then, in 1965, he began experimenting with reds, blues and yellows applied directly on the figures themselves—working on one sculpture for "six or seven years," until he was satisfied the color was "intrinsic to the final form." More recently, a new casting method resulted in a refined surface that lent itself to delicate color washes. In *Blue Girl in Front of Black Doorway*, 1977, seen here, color serves to define the contours, isolate the figure and precipitate the emotional response the artist seeks.



See page 162.



See page 186.

Beyond Camel

Torn between being an artist and being a musician, Larry Rivers (b. 1923) once studied with Hans Hofmann during the day and played the saxophone in a band at night. By the late 1940s, however, "the impulse to become a painter became stronger." So, using the characteristic brushstroke of Abstract Expressionism, he chose incongruous subjects from the realm of the commonplace, which stamped him as a precursor of the Pop art scene. In reality, Larry Rivers has remained unaligned with any contemporary art movement as he uses his free, expressionistic technique to range over a variety of stock images unique to his own oeuvre. As critic Konstantin Bazarov said: "His subjects are secondary to the treatment he gives them." *Beyond Camel*, 1980, seen here, reintroduces a familiar image thoroughly transformed through the artist's personal and painterly style.



See page 162.



See page 192.

Maillol Drawing

Reveling in a strong, classical bias redolent of the bucolic poetry of Virgil, this sanguine drawing of a nude young girl represents the style and subject matter of Aristide Maillol's work. The broad-hipped and heavy-thighed women of ancient Greek statuary dominated the artist's projects, finding a new interpretation in his large body of sculpture and in extensive preparatory drawings such as the one seen here. The striding pose of this model, in fact, is similar to that of one of his major sculptural pieces, *Ile de France*, 1925, suggesting that this sketch may have provided a serene and fruitful concept for the final work. The series of interrelated curves reveals Maillol's strong sense of abstract design, softened by the delicate shading that gives the illusion of a strong, supple and graceful body. With a few lines he skillfully condenses the forms of nature into simply expressed shapes, exemplifying the early twentieth century's vital interest in a revived classical tradition.

Gasolier

Gas-burning chandeliers or gasoliers were an important part of the lighting revolution of the mid-nineteenth century, the first pieces using traditional eighteenth-century forms adjusted to the decorative styles of the day. Here, we see an elegant glass example patterned after English chandeliers of a hundred years earlier, though the telltale frosted globes and brass stopcocks identify it as a typical "fancy" American gasolier of the Renaissance Revival of the 1860s. Light from the variable flame of the gas jets was caught and softened by the glass of the globes, adding sparkle to the stems, swags and lusters. As Thomas Webster mentioned in his *Encyclopaedia of Domestic Economy*, 1845, "Triangular prisms are now generally used, being more easily made and refracting light . . . more than any other shape." These pieces were attached to lighting devices to lend the discoveries a brilliant and diamondlike appeal.□



These are the men. This is the machine.

The men.

These are the men of Ford Motor Company's Special Vehicle Operations. They are men more concerned about 0-50 than 9-to-5. Men who care more about getting through a curve than getting through the day. With that attitude, they designed the machine. By actual count, Special Vehicle Operations is 28 men. And a singular machine.

The machine.

To increase the power of the 2.3 liter, 4-cylinder EFI engine, the SVO engineers turbocharged it and added an air-to-air intercooler. For flexibility, they gave it the brain of an electronic turbo boost control. Its job: to regulate boost, ignition timing and air charge. It is the most sophisticated turbo control ever put on an automobile.

Then came a 5-speed gearbox with *Hurst*® linkage for short throws, a crisp feel. Below, they worked adjustable gas-filled *Koni*® shocks onto a 6-damper suspension. To sharpen handling, they revised the front suspension to yield an extra inch of vertical wheel travel.

Next, *Goodyear*® NCT tires. Mounted on 16″x7″ cast aluminum wheels for premium performance and a tight road grip. And 4-wheel ventilated disc brakes for fade-resistant stopping power.

Then they designed a serious driving environment. To allow heel-and-toe downshifting, they repositioned the brake and throttle. For comfort and control, they developed unique articulated driving seats with adjustable lumbar and thigh supports. Complete analog instrumentation supplies immediate information.

When they were done, they had created what *Road & Track* has called perhaps the best all-around car for the enthusiast driver ever produced by the U.S. industry: the SVO.

These are the men.
This is the machine.

Best-built American cars.

When we say, "Quality is Job 1," we are talking about more than a commitment. We are talking about results. A recent survey concluded Ford makes the best-built American cars. The survey measured owner-reported problems during the first three months of ownership of 1983 cars designed and built in the U.S. And remember, get it together–buckle up.

Have you driven a Ford... lately?

Ford

Ford Mustang SVO

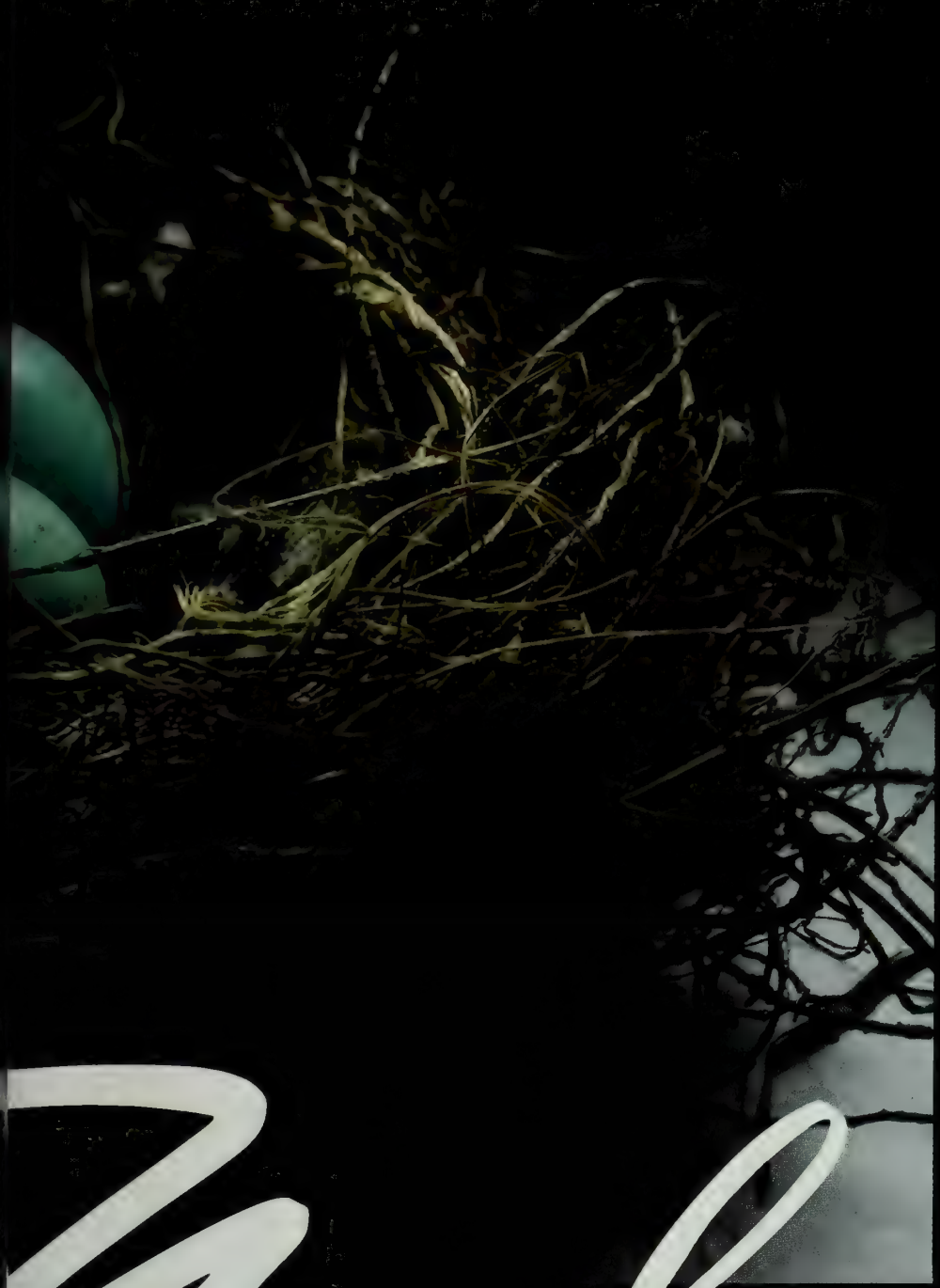
We just uncover

The colors are bird's-egg delicate and just born. Thirty soft, lustrous pastels from pale satin to shale gray. The fine, tight cut pile is rich with highlights and shadows and subtle shadings. The surface plush and velvety to the eye and hand. And the pattern of tiny diamonds and dots suggests a pointillist's touch. This happy combination of art and nature is called Seurat. And it's one of our most elegant collections. The look is tailored, refined, soft. Yet oh so tough. The product is 100% DuPont Antron® nylon. And treated with Masgard for extra protection against soil, stains and static. Seurat. Something quite new, quite unusual. For America's more sophisticated nests. Seurat is available at fine stores or through your interior designer. Or write to C.H. Masland & Sons, Box 40, Carlisle, PA 17013.



The color is Verdine. From our Seurat collection.

e most delicate patterns and pastels.



Wastland

Fine carpet since 1866.

A Peaceful Domain

Evoking a Romantic Barn in the Malibu Colony

PHOTOGRAPHY BY RUSSELL MAC MASTERS

THE MALIBU COLONY is a densely populated place, with a plethora of architectural styles. The houses cluster closely along the beach on narrow lots, almost every property abuts, and only the high fences and locked gates provide any semblance of privacy. The flavor is international: California beach, Cape Cod shingle, Bauhaus modern, Normandy farmhouse, classical Spanish, Mediterranean villa, even a castle out of Camelot sits high atop a nearby hill.

It is sunbaked, pleasant and expensive, but always crowded. In the midst of this, Oscar-winning British film producer Barry Spikings and his wife, Dot, have created a world of privacy and a sense of spaciousness, in a house that is a barn, with high beams, white wood, and sunlight pouring through uncurtained windows.

Barry Spikings is from Boston. Not the Yankee city, but the English Boston, in Lincolnshire, the seaport from which some of the Puritans departed on their roundabout, westward voyage to America and the New World. "I feel like a latter-day Pilgrim," says Barry Spikings. "We just landed on a different coast."

Southern California has always attracted the artists and intellectuals of Europe. Igor Stravinsky, Bertolt Brecht, Thomas Mann, Christopher Isherwood and their friends leavened the loaf as Europe ignited in World War II. A horde of foreign rock stars, film actors and moviemakers have gravitated to Malibu in recent years. The Spikingses are no exception. Their quest for the sun led them first to the Caribbean, and ultimately prompted them to emigrate to the colony.

"Where I grew up, the wind blew from the Russian steppes, across the North Sea, and in through our front door," Barry Spikings remembers. "I yearned to live in a place where the sun shines all the time, where I could walk the beach and be warm."

While the memory of cold winters prompted their move, the softness of the English summer was the inspiration for the interiors of their house. "Barry is a farmer's boy," says Dot Spikings. "His family had acres and acres of daffodils as far as the eye could see. They farmed the bulbs; they had farm animals, haylofts and barns. The dream of living in a barnlike house is a remembrance of his childhood." Their search for a house centered on finding one that could be renovated to spacious proportions, with interior walls and ceilings removed to the bare periphery, uncluttered to a point of purity.

"I was so lucky to find the perfect shell for us," Dot Spikings recalls, "a beach cottage that, when gutted, proved to have rafters, height, all we needed. At once becoming the brave and instant practitioner of architecture and design, I found my courage ebbing daily with the tide. I finally became terrified that the one remaining wall might collapse, and even more terrified that it would all be a mistake when we finished.

"A dress, when a mistake is made, can be hidden in the back of the closet. But a building mistake that involves a double-height steel and glass sunburst window is hard to ignore."

In her mind's eye, however, the vision of the renovation, blessedly complete, with white, clean-lined space, prevailed. "I kept seeing Barry and me having a celebratory glass of champagne, with baskets of flowers everywhere. That picture got me through endless nights of doubts."

The cohesion in the house is accomplished through the use of white—on the wood-lined walls, in pickled pine floors, for the hand-carved swans. Punctuated by the use of natural tones for baskets, lamps and the dozens of wooden candlesticks, the look speaks of refreshing comfort and light. Country origins are recalled in a series of charming animal paintings and the arrangements of fruits, vegetables and flowers on every tabletop.

"I wanted our barn as open to nature as possible," says Dot Spikings, "so we could wake up with sun and air." Of towerlike proportions, the loft for sleeping or dreaming maximizes the possibilities for bringing the ocean to the eyes and ears.

The effect of the loft—and the enormous two-story window—was unexpected. "Suddenly the house became witty. It took on a humorous, happy look," says Barry Spikings.

For Malibu beach strollers, it *is* a witty house. They see the tower, the farm animals on the walls through the glass panes, the scarecrow protecting the seaside garden of basil, nasturtiums, peppers, tomatoes, greens, dill, parsley and lettuce. And sometimes, in the early evening, they can spot the Spikingses themselves out picking their supper salad.

"We purposely put a huge skylight in our bedroom—we still keep farmer's hours here," says Barry Spikings. "We want to wake up with the early morning light, the trees, the sky. You must be able to see the sunrise."□

—Nancy Guild

Nancy Guild, an actress and free-lance writer, divides her time equally between homes in California and New York.









PREVIOUS PAGE AND COVER: Wanting a barnlike country home on the beach at Malibu, Dot Spikings removed the low ceiling and dividing walls in the central portion of the house. With only the exposed posts, beams and rafters remaining, she has created a light, airy space for herself and her husband, Barry. LEFT: Throughout the house, walls have been washed white, and floors pickled to a pale hue. Crisp white duck covers the sofas in the living area, while bright splashes of color are provided by kilim fabrics. The animal paintings are a witty reference to Barry Spikings's childhood on his father's daffodil farm. ABOVE: A pair of hand-carved swans glide gracefully on a trestle table. TOP: Looking west over the Pacific, the large window in the sleeping loft echoes the setting sun's rays.



OPPOSITE: "We needed big, comfortable chairs in the dining area, because we both like to sit and gossip for hours over dinner," Barry Spikings explains. Adding a suitably rustic touch, the table is made of old barn wood. ABOVE: A Chinese tea chest in the hall is in gilded contrast to an antique pine stool. The painting was acquired on a trip to Portugal.





"Becoming the brave and instant practitioner of architecture, I found my courage ebbing daily with the tide."



LEFT: Open to the main area, the light-filled kitchen preserves the easy informality of the house. An avid collector of hats, Dot Spikings has arranged several on an antique Louis Vuitton trunk. ABOVE: In the master bedroom, an English trestle table holds scripts under scrutiny by film producer Barry Spikings. Seekers of the sun, the owners have been captured relaxing at their home in the Caribbean in a dual portrait by Niger van Wyck.

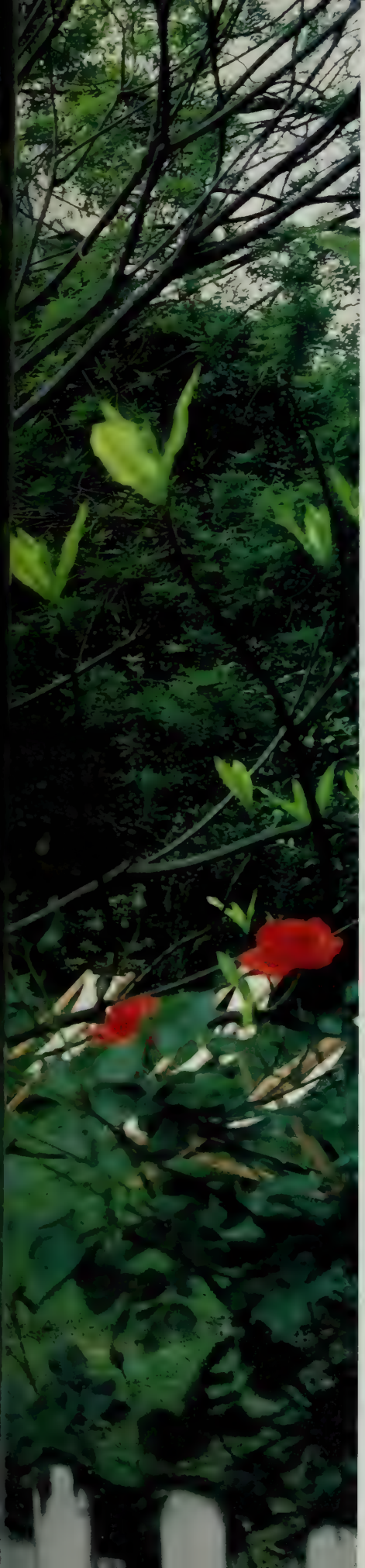


"The dream of living in a barnlike house is a remembrance of his childhood."



LEFT: Filigree patterns in a Victorian wicker settee are repeated in the muted arabesques of the Tabriz rug covering the floor in the master bedroom. The *Schrank*, with its gaily painted floral design, contributes a quaint countrified note. ABOVE: The steel-framed expanse of glass, designed by Mrs. Spikings, is a dramatic backdrop to the terrace. A scarecrow shoos gulls away from the flourishing herb and vegetable garden.



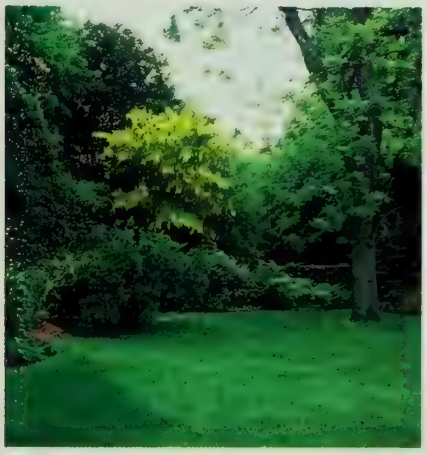


Normandy Style

A Private Refuge in the Heart of Paris

INTERIOR DESIGN BY VALERIAN RYBAR, ASID, AND JEAN-FRANÇOIS DAIGRE, ASID
PHOTOGRAPHY BY PASCAL HINOUS





EXTRAORDINARY HOUSES sometimes overpower their owners, who revere them and gain from them a prestige tempered by custodial devotion. Living that way has its obvious rewards. Still, it is hard to live in a museum, and reverence for the things of this world tends to lose energy with time.

In any case, the owner of the house at hand is not a man cut out to be a custodian. He is a fast-moving, risk-loving, international entrepreneur, with as many places to live as his frequent travels make necessary. What he needed was not quite a house, but a compound for his family in Paris, that would keep distinct, but delicately tied together, the lives of an essential loner, his wife and their children. What he bought was indeed a rare house that someone else might have made into an object of reverence.

With the help of Valerian Rybar and Jean-François Daigre, the owner worked out a modus vivendi to suit not only the members of his family but the dignity of the house and the unusual lives of its occupants.

The house is an Alice-in-Wonderland sort of place in the middle of Paris. A doorway of an old street in the Faubourg Saint-Germain opens onto the court of an eighteenth-century townhouse. Beyond the townhouse is a larger court that leads to a place that might for all the world be Normandy. Here, at the other end of this court, forming a horseshoe around an enormous garden, is an eighteenth- and nineteenth-century mansion with a row of stables and a white picket fence. From a neighboring garden comes the sound of tennis balls instead of the noise of traffic.

At one time Cole Porter lived here. Inside the house, traces of his Art Déco wall paneling, mutilated and covered by successive owners, came to light when Valerian Rybar and

LEFT: In the middle of Paris is a Normandy-style compound that brings together a family of independent spirits. ABOVE: The guest apartment—comprising one wing of the house—and garden are accessible through the inner courtyard. ABOVE RIGHT: In view of the main façade of the house is a garden designed in the parklike English manner.









In the library of the master suite, Valerian Rybar and Jean-François Daigre responded to the owner's wish for a strong design, rich in quality. LEFT AND TOP: A warm-toned palette enhances the dominant Empire theme, as polished mahogany detailing is interspersed with fabric-upholstered walls and a profusion of books, from floor to ceiling. The nineteenth-century genre painting depicting billiard players lends an air of informality. ABOVE: An exuberant Empire *secrétaire* of mahogany and bronze-doré stands in the corner.







Jean-François Daigre began work. Porter's modernity, in his time, encouraged the designers and the new owner to take total liberty with the styling of most of the interior.

"The inside already had little rapport with the outside," Mr. Rybar points out. Mr. Daigre adds, "And we weren't doing a country house, in any case. Rather, we were reconciling the dual personality of a country house in the city."

They decided to leave the outside intact and to continue the Normandy theme, first in the stables—converted to simple guest rooms—and second in the long gallery—it would become the common room for all the inhabitants. For the rest, it was up to each person to determine the character of his own space. The result, as Valerian Rybar describes it, is "a very private, very personal place."

Of the twenty-five rooms, the master of the house claimed a library, living room, dining room, dressing room and bedroom as his own. "What I like is quality," he told the designers, who translated that prescription for the owner's quarters into a dominant Empire theme.

For the wife's apartment, which is linked to her husband's by an intimate dining or breakfast room, there is no prevailing period, just a very feminine charm, evident in such touches as a colorful trompe l'oeil buffet composition. The printed silk upholstery in her living room also echoes the feminine touch. Above the apartment, a game room, two bedrooms and a nanny's room, as well as three baths, compose the quarters of the younger children.

The older daughter has her own wing—and her own dream. Her bedroom salon and combined dressing room and bath are a mini-version of an Indian palace. She bathes in her sunken tub with rose petals floating on the surface of the water.

How does the whole house work together? In much the same way the family does. "They all have very strong personalities," Valerian Rybar says, "and they are all happy and very comfortable in this home."□

—G. Y. Dryansky

LEFT: A private dining/breakfast room, which is elaborately adorned by a trompe l'oeil buffet, creates a transition from the wife's apartment to that of the husband's. ABOVE: Mirrors are integrated into the architectural elements to open up the dressing room/passageway connecting the wife's bedroom to her sitting room.

Mr. Dryansky is an American writer who has lived in Paris for twenty years. His novels include *Other People* and *The Heirs.*

Tableau of an Era

An American Ethos Defined by an 18th-Century Collection

PHOTOGRAPHY BY BILLY CUNNINGHAM



ABOVE: A superb collection of 18th-century American furnishings, assembled with the aid of antiques dealer Harold Sack, is the result of one couple's dedication to the spirit of the period. The setting, though built within the last fifty years, is sympathetic to the collection. To complement the American furniture, the owners used mostly English objects from the same era. OPPOSITE: Set as if the hand has just been played, a Philadelphia gaming table in the parlor holds 18th-century cards and counters. The chairs, also from Philadelphia, are transitional in style, having the vase-shaped splat of the Queen Anne period, and a Chippendale bow-shaped yoke ending in "ears." The portrait of Susannah Fitzhugh Knox, circa 1750, is by Johan Hesselius.

LIKE A DREAM of the 1750s, the house keeps watch above a flawless little valley where Cheviot and Suffolk sheep, plump and trusting, graze to the pickets of a formal garden. Some sixty acres of rolling meadow and woodland shield the owners' solitude, harboring the very definition of an eighteenth-century American farmstead of English heritage that has been treated gently by time.

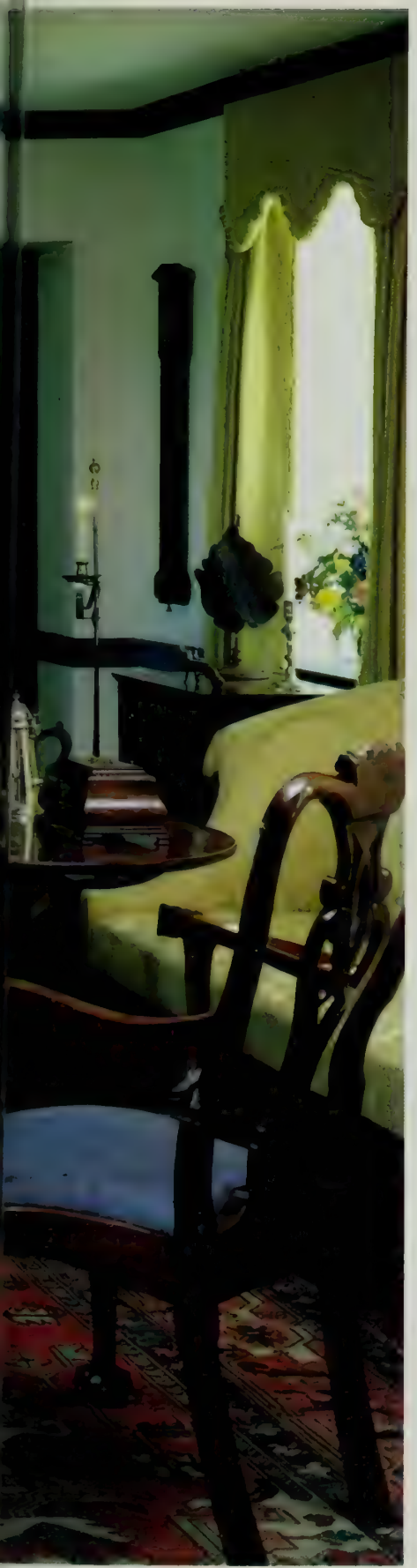
Yet the original house dates only to 1937, and much of the composition is newer still. The owners, a married couple with three grown sons, arrived over twenty years ago and found the house too small. True to the primal design of buff fieldstone and weatherboard, they enlarged the property by adroit add-ons, as a 1700s prototype might have evolved. Now the owners had the house they wanted, evocative of the historical period, but they did not have the furnishings. They knew that the interior should follow the Colonial period's architectural aesthetics, but how to proceed?

At their architect's urging, they visited historic homes that were also along the eastern seaboard. "We studied rooms at Colonial Williamsburg and at Winterthur, and the furniture at the Metropolitan Museum. We gained confidence. It was an ongoing educational experience in social history, fine arts, the joys of research." The couple discovered complementary interests: He was more interested in an object's craftsmanship and its





"We gained confidence. It was an ongoing educational experience in social history, fine arts, the joys of research."





"The decorative arts have been put in a sort of subcategory in relation to the fine arts, but the great objects, the things made by artist-craftsmen, are works of art," declares Harold Sack. The parlor exemplifies both the owners' adherence to authenticity, and the high quality of the pieces themselves. LEFT: The open central space of the room is a typical arrangement of the period, with furniture arrayed along the edges of a figured Serapi carpet. All lighting is provided by fixtures from England, including a brass Queen Anne chandelier, iron candlestands, a pair of sconces, and several candlesticks. Atop the mahogany tea table are part of a salt-glazed tea service and silver coffee and tea pots. The portrait of Mr. Knox is by Johan Hesselius. ABOVE: A Philadelphia Chippendale bookcase-on-desk is boldly executed—the crisply carved rosettes on the broken arch and flame finials attest to the craftsmanship. The desk top displays silver garniture, including an inkstand and a seal jack with rolled wax. A thematic relationship is established between a Staffordshire bust of George Washington and a *memento mori*, circa 1800, on the wall. Titled *America at the Tomb of Washington*, the composition by Samuel Folwell commemorates the life and death of the president.







LEFT: Centered on the inlaid walnut table in the dining room, a three-tiered cascade displays English syllabub glasses and cups, circa 1800. A corner cupboard stores a brightly glazed collection of Whieldon ware. Rembrandt Peale painted the portrait of Mrs. Fenwich Stryker in Philadelphia, circa 1800; a matching pair of Whieldon wall pockets flank the likeness. ABOVE: In another corner cupboard the owners have arranged a portion of their extensive collection of salt-glazed stoneware. The variety of articles includes tea, chocolate and coffee pots modeled after those fashioned in silver; miniature cups and saucers; watercress dishes; plates and ladles. Among the items displayed is a bear-baiting jug.

material form, she in the history. "I love the piece for the piece," he says. "My wife researches."

Their decision to go unstintingly for the finest available American-made furniture of the eighteenth century led to an enduring relationship with the New York antiques gallery of Israel Sack, Inc. "Harold Sack provided the inspiration for us to buy great pieces, and then he provided the material," one of the owners explains. "He convinced us that decorative art was one of the fine arts—at least the masterpieces are."

Harold Sack, president of his family's firm, says the couple "has an instinct. Without it, people flounder. Even though they may rely on a dealer, the owners' personality and taste should be exemplified in a collection. These people have excellent taste, and their collection is put together in a beautiful way."

All the furniture is American, as are most of the clocks, but accessories







The fireplace, usually the only source of heat in an 18th-century room, was a focal point in Colonial homes. The owners have acknowledged this through a variety of treatments given the fireplaces in many of the rooms. RIGHT: The keeping room was customarily the oldest and main room of a farmhouse, having a larger fireplace, for cooking and baking; a soot-stained beam and fieldstone are a patinated backdrop for the culinary implements that recall its original function. In cozy proximity at the hearth are a 17th-century Carver chair, to the left, and a Brewster chair, to the right. TOP: Painted surfaces dominate the main room in the guest house. Simulated graining around the mantel echoes a similar treatment for the Harrisburg tallcase clock. A series of colored prints illustrates a contemporaneous version of the story of the prodigal son. ABOVE: On the chimneypiece in the sitting room rests a Kentucky rifle from the 18th century, complete with powder horn and bullet bag. Seating is provided by a ladderback armchair in the style of William Savery and miniature child's chairs.







OPPOSITE: Expertly designed with floral arabesques and birds, and stitched in linen with exquisite skill, crewelwork "bed furniture" drapes and covers a Chippendale four-poster of curly maple in one of the children's bedrooms. ABOVE: An early-18th-century painting of a little girl, an exceptionally elegant stumpwork casket, depicting King Charles I and Queen Henrietta Maria, and a fashionably dressed doll are central to the well-thought-out figural motif for the master bedroom. Timekeepers abound in the house, including a Philadelphia tallcase clock with inlaid initials that probably celebrate a marriage, and a New England shelf clock, in the hall.

"are mostly English—and some Dutch—because those were the sources for what was used," she says. As they progressed, the couple found that each room "settled into its own place and time." The keeping room, brick-floored and low, beneath rough ancient beams, captures the milieu of seventeenth-century New England colonists and includes, in Harold Sack's words, "a wonderful representation of Pilgrim furniture." The dining room ranges from late Queen Anne through Federal. The parlor, essentially mid-eighteenth century, spreads a tableau of such rarities as a Pennsylvania bookcase-on-desk, and a New England chest-on-chest attributed to Benjamin Frothingham. Two Queen Anne armchairs from Philadelphia, with their complex of subtle curves, six-voluted splats, and shell carving, are among the most important chairs in America. Between them, a table holds silver pots and other tea accessories; a gaming table stands ready with a deck of playing cards, ancient but like new. The originality of small objects seems almost as important to the total effect as the larger, star-quality pieces.

Each room has its major distinctions. "They probably have the greatest collection of the most important beds made in the colonies," Mr. Sack says. The master bed is a Chippendale reeded post specimen, and throughout the house the fabrics on

continued on page 204



PARIS IN 1925 was the most artistically active and audacious city in the world. It was the milieu, in music, of Stravinsky, Ravel, de Falla, Bartók, and Villa-Lobos; in painting, of Picasso, Braque, Matisse, Miró, Dufy; in literature, of Joyce, Valéry, Hemingway, Proust, Fitzgerald. And for a flash of time it was home for a style that in its romantic extravagance and modern austerity was an alliance between old world and new.

Rarely have events and circumstances conspired so closely to produce a new movement in design. Art Déco was, in fact, a celebration of empire. France had survived the first World War; its economies were booming. The finest art from Africa and Asia poured into Paris. Artists from all over the West flocked to be nourished by the wealthy in "the city that was the world."

The war had brought about a reevaluation of style; it had hammered the final nails into the heavily ornamented coffin of Art Nouveau. Similar radical transformations had occurred in the way the privileged classes lived. Accommodations were scarcer than ever, and the wealthy now favored apartments over houses. An entire style of living could be changed by simply redecorating, rather than moving. These apartments were now centrally heated, so the arrangement of furniture was no longer stiffly dictated by fireplaces or drafts. These changes implied—or even demanded—a new interior design.

OPPOSITE: *Pair of Armchairs*, attributed to Dominique, French, circa 1930. Lacquered wood and velvet upholstery; 27″ high, 25″ wide. Modernism Gallery, New York. BELOW: *Credenza*, designed by Eugène Printz and lacquered by Jean Dunand, French, 1930. Palm and sycamore veneer, silver and patinated bronze; 39″ high, 8′8″ long. Marc Tuillier 1930, Paris.



SERGE CARRÉ

Antiques: Classic Accent on Art Déco

Sleekly Styled Early-Modern French Furniture

OPPOSITE: *Cabinet*, Emile-Jacques Ruhlmann, French, 1920. Amboyna, ivory and silvered bronze; 61″ high, 63″ wide. Circlets of ivory are complemented by tassel pulls. Delorenzo, New York. BELOW: *Desk*, Pierre Chareau, French, 1925. Mahogany; 30½″ high, 54¾″ long. This desk was made for the French Embassy at the 1925 Exposition des Arts Décoratifs et Industriels Modernes. Primavera Gallery Inc., New York.

The Société des Artistes Décorateurs had been planning a grand exhibition since long before the war. Thus, the Exposition des Arts Décoratifs et Industriels Modernes, in 1925, was on a scale almost unimaginable today. It was a kind of five-star world's fair, and it lasted nearly a year.

The exposition sprawled over the Left Bank and the Right Bank and the bridges between. There were nearly a hundred pavilions; each designer or design house had its own. Often the pavilions were domed marble temples surrounded by a series of nude statues and landscaped gardens.

These designers invariably were not craftsmen. They were artists, creators. They regarded their products as works of art, not utilitarian furniture. Frequently the products were put on pedestals, as if to emphasize this. The designers hired the finest craftsmen to work for them; and the most expensive designers, like Ruhlmann, strove for an almost fanatical perfectionism, as seen in the close-knit patterns of sharkskin or multiple layers of cross-veneering. However much the designers may have disagreed



FELICIANO



In its romantic extravagance and modern austerity, the Art Déco style was an alliance between old world and new.

with each other, they agreed that they were consciously inventing a new style, a self-conscious statement about their times, for a newly self-conscious audience that flaunted elegance over comfort or usefulness.

Perhaps it was this lack of "practical" training that freed the designers from the old clichés. But the Art Déco style was also retrospective; it revamped and streamlined elements of older styles. Those attenuated legs can be found a century earlier, and the complicated marquetry, using bits of eggshell at times, redefined techniques from the Louis XVI style. This deliberate economizing of form may have been borrowed from the Bauhaus, but it was coupled with an almost contrived love of the exotic, implying a lingering nineteenth-century romantic view of life.

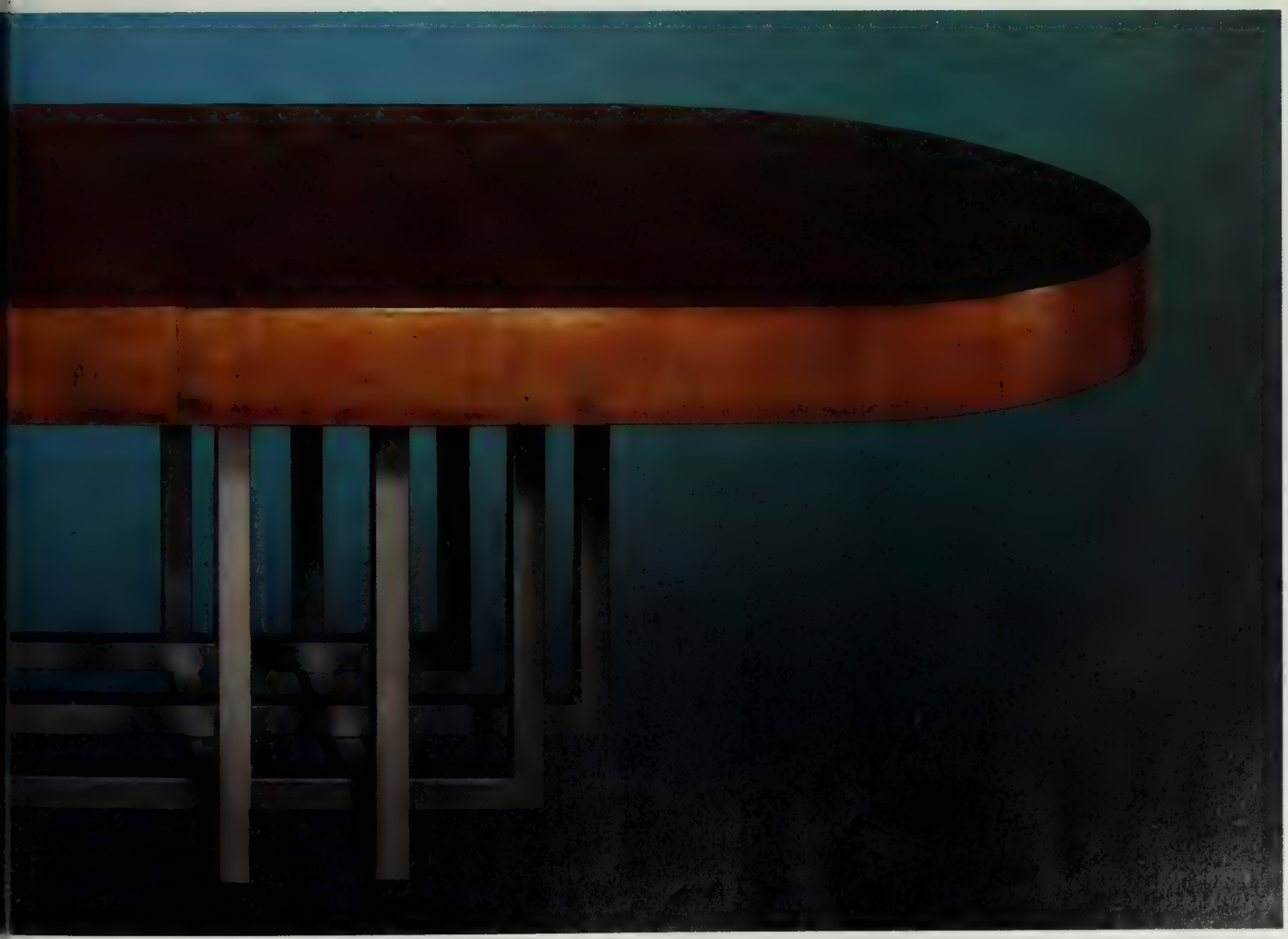
Technical advances made possible the use of metals in entirely new ways, especially as supports. Because of France's position at the center of a world empire, the designers were able to use a wider variety of exotic woods than ever before. These woods were not necessarily easy to work with—luxury lay in the materials as well as in the design. A large Ruhlmann cabinet, with its lavish interiors, in 1925 cost as much as a large house. It still does.

This slick, sleek style implied a complete way of life, and the designers often designed all aspects of a room: chandelier, carpet, piano, silver, ceramics, wallpaper, draperies,





LEFT: *Library Table,* Etienne Kohlmann, French, circa 1930. Rosewood and nickeled brass; 29¾″ high, 34½″ wide. The streamlined design style of Art Déco is evidenced by a circular library table with three semicircular tiers. Modernism Gallery, New York. BELOW: *Dining Table,* Desny, French, 1928. Mahogany and patinated metal; 31″ high, 10′6″ long. This extendable dining table, which accommodates fourteen chairs, consists of modernist patinated metal bars and legs supporting a gleaming mahogany *D*-end top. Primavera Gallery Inc., New York.



OPPOSITE: *Fall-Front Desk*, Pierre Legrain, French, circa 1929. Sycamore and chrome; 52¼" high, 27" wide. Chrome offsets the simplicity of sycamore. Delorenzo, New York. BELOW: *Cabinet*, designed by Eugène Printz and lacquered by Jean Dunand, French, 1933. Lacquered wood; 5'3" high, 6'8" long. This cabinet is crowned by a glass shelf. Galerie Jean-Jacques Dutko, Paris.

paintings, furniture. The style contained suggestions of the Orient—the Ballet Russe had ushered in a craze for anything Oriental, and many of the techniques were Eastern. (The great lacquerer Jean Dunand was trained by the Japanese master Sugawara.) The style also suggested the erotic—those long, reclining sofas certainly were not for reading, but imply a languorously posed woman receiving a visitor.

Art Déco was a grand attempt to express the emotions of a fading world in the shapes and instincts of a new, and it could not last long. The Depression and the politicization of all design defeated it in five years. The designers died, or went out of business, or designed for hotels, banks, ocean liners. But today many ideas within this movement are being copied—often with misunderstanding and inadequate materials. The refined style that could not last has managed to last after all. □

—Anthony Weller

Anthony Weller is a New York-based novelist, short story and travel writer. His first volume of poetry will be published this year.



SERGE CARRÉ







ARCHITECTURAL DIGEST VISITS:
Lucille Ball

PHOTOGRAPHY BY JAIME ARDILES-ARCE



JOHN ENGSTEAD

LEFT: For her new Manhattan apartment, Lucille Ball wanted a clean, uncomplicated space, at once cheerful and child-proof, for her small grandsons. Most of her memorabilia remains in her California houses, except for two of her four Emmys, displayed on an étagère in the living room; above them is a framed photograph of grandson Simon. The comedienne and her husband, Gary Morton, told designer Paula Stewart to make the decorating decisions herself. "She knows Gary and me—and she knows our taste. Besides, I hate shopping." Floor lamp by Koch & Lowy. ABOVE: Lucille Ball and Tinker.



ABOVE: A corner of the living room accommodates a favorite pastime: "I'm not very good at backgammon," says Lucille Ball, "but I love to play." OPPOSITE: A phalanx of photographs in Cartier silver frames depict, from left, Lucille Ball when she was at Metro-Goldwyn-Mayer Studios; her children, Desi Arnaz, Jr., and Lucie Arnaz; Miss Ball and other notable figures attending the Carousel Ball in Denver; and Gary Morton with Cary Grant.

NEW YORK CITY has always had an attraction for the now famous, the once famous, and the would-be famous, but for Lucille Ball, the first lady of television, the lure is not bright lights and applause, but the presence of her two small grandsons, Simon and Joseph. They are the children of daughter Lucie Arnaz and her husband, actor Laurence Luckinbill.

Lucille Ball and her husband, Gary Morton, moved into their high-rise East Side apartment last fall, "in time to watch the leaves change. When I'm in California, I forget what season it is," the red-haired comedienne says, laughing. She still maintains the houses in Beverly Hills and Palm Springs that she once shared with Desi Arnaz, who was her husband offstage as well as in the now-classic "I Love Lucy" series. "I'm comfortable in them, and I won't let Gary change anything about them," she says, "so our apartment is the first place we've furnished together.

"For us, living in New York is like playing house. I'm even learning to cook. I can make chicken Kiev, veal with vermicelli, *osso bucco*, and I do a wonderful goulash with ground meat, peppers, and noodles."

The irrepressible Lucy, still slim and vivacious at seventy-two, is in Manhattan this spring for her retrospective at the Museum of Broadcasting, running from April into September. There's been a nonstop agenda of galas, seminars and press conferences, and she's intrigued by it all—despite wondering "why people are that interested in me."

Halston designed a new wardrobe for the occasion. "I had to have some new dresses. I mean, I couldn't go to a—what's that word? a retrospective?—looking like this," she says, indicating the sweater and slacks that are her preferred at-home wear.

Though business was a factor—Gary Morton has produced a film for television that was shot on location in New York last fall—it was the presence of the two grandchildren just across Central Park that prompted the decision to furnish a permanent pied-à-terre in the city. Designer Paula Stewart was instructed to "child-proof" the apartment, treating all fabrics and wallcoverings with a stain-resistant coating. However, when it comes to baby-sitting, their famous grandmother prefers looking after the two boys in their own apartment on Central Park West, where there is more room for them to play.





"Shopkeepers tell me how happy they are that I've moved into the neighborhood."
—Lucille Ball



OPPOSITE: Vertical blinds in the dining area control remarkable views. "From our apartment we can see three lighted bridges," Lucille Ball says. She admits she's surprised at how much she likes living in New York. "I didn't think I would." ABOVE: A soft-toned fabric airily strewn with blossoming branches evokes a lighthearted garden atmosphere in the bedroom. Wall lamp by Hansen; floor lamp by Koch & Lowy. Photographs of Miss Ball's children and grandchildren take loving priority.

"This whole apartment would fit into the bedroom in California," Lucille Ball says. "We don't even have an extra bedroom—just a blow-up mattress for the children."

According to Paula Stewart, "Gary and Lucy have different tastes. He wanted a 'drop dead' modern look and she cared more about comfort and convenience."

Designer Stewart met Lucille Ball when she played her younger sister in the Broadway musical *Wildcat*, in 1960. The "I Love Lucy" series was over—and so was the marriage to Desi Arnaz. "Paula kept saying she had this terrific fellow she wanted me to meet, and I kept saying I wasn't interested in meeting anybody," the comedienne recalls. The "terrific fellow" turned out to be Gary Morton, and he followed her to Hollywood when the show closed, talking her out of moving to Switzerland with her children, and into marrying him.

Now that she has a New York address, Lucille Ball is open to the possibility of doing a play on Broadway. "But no revivals," she insists. "It would have to be an original." She does wonder, however, after so many years of doing a new show every week, if the same play night after night wouldn't get "a little dull."

Though there are celebrities who move to New York in search of privacy, Lucille Ball is not among them. She scoffs at the idea that anyone who sincerely wants to be alone moves to a big city. "I run into Greta Garbo once a week," she deadpans.

She had hoped, however, that she would be able to go to the grocery store in her new milieu. "But the first time I tried, people circled me with their shopping carts."

She enjoys having so many things within walking distance of the apartment, but admits she can't walk very far without being recognized. "Shopkeepers even come out of their stores to tell me how happy they are that I've moved into the neighborhood," she says. Is that hard for her? "The day no one recognizes me is the day that will be hard for me."□

—Elizabeth Forsythe Hailey

Elizabeth Forsythe Hailey, the author of *A Woman of Independent Means* and *Life Sentences*, is currently at work on another novel



Architecture: Rob Wellington Quigley

PHOTOGRAPHY BY MARY E. NICHOLS



Evoking a starkly romantic Spanish feeling, architect Rob Wellington Quigley designed a contemporary yet traditional house on the Fairbanks Ranch in southern California. The house is being built in three phases to encompass the growth of a young couple, Nyda and Jim Sterrett. PREVIOUS PAGES AND RIGHT: Looking from the lower grassed terrace—the future site of the tennis court—to the back of the house, concrete columns sheathed in copper form a gateway, which opens onto a pool on the second-level patio. OPPOSITE: The central courtyard above the pool is the spiritual and physical heart of the compound. ABOVE: A circular entry drive, with a guard house and a rotunda, creates an image of a large house from one that is in reality small in scale, comprising 2600 square feet







WHEN MARY PICKFORD and Douglas Fairbanks divorced, they agreed that she would keep *Pickfair*—the Beverly Hills home designed for them by architect Wallace Neff—and that he would have their ranch near San Diego. The actor used *Rancho Zorro*, commemorating his most famous role, as a fishing and hunting retreat. But he never built the Spanish-style ranch house that Mr. Neff had designed for the property while the couple were still married. For decades, the property remained an undeveloped tract of land among the dry southern California hills.

In the late 1970s the property was developed, with large building sites intended for a residential community of expansive homes. The subdivision



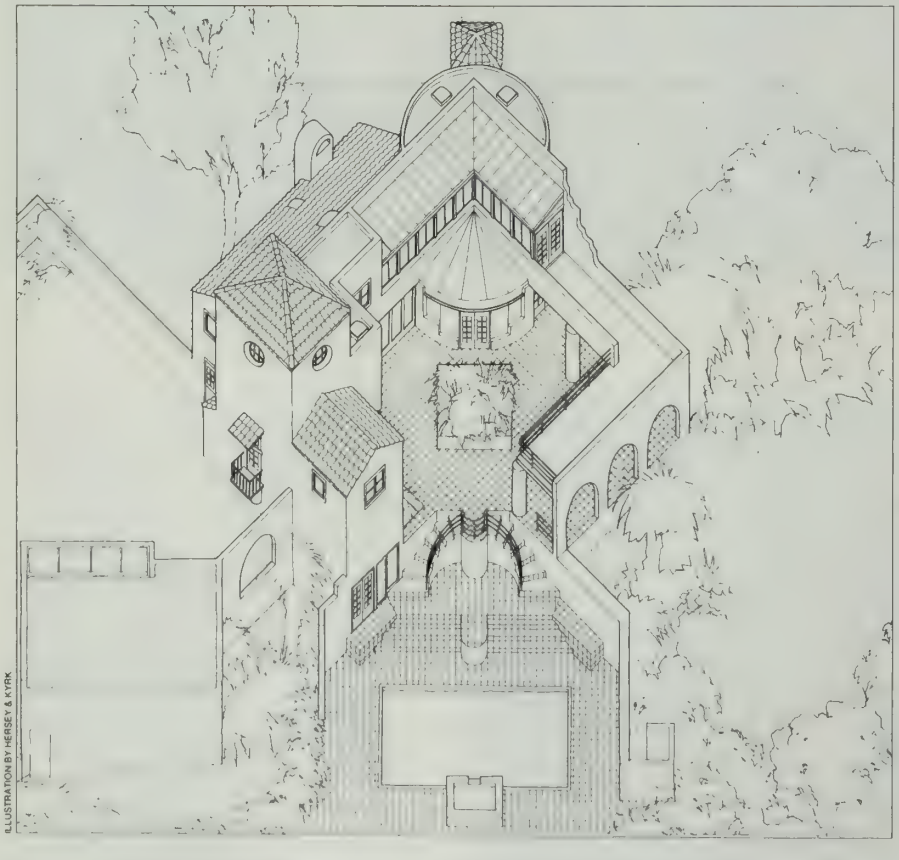


ILLUSTRATION BY HERSEY & KYRK

TOP: Palm tree murals enhance the entry rotunda. From this two-story, split-level area—one of two pivotal spaces in the design—the house unfolds into two major wings and the central courtyard. ABOVE: An axonometric drawing reveals the organization of the multilevel wings of the house around the square central court. OPPOSITE: The architect delineated the "ruined" wall on the east wing to indicate where the existing structure will be coupled with the second-phase addition of the master bedroom, study and living room.

was a reenactment of the type of real estate development that had created Beverly Hills and Bel-Air, over a half-century before. Its creators required many of the historical styles built in those older communities. Ironically, one of the first homes to be built in the newly established Fairbanks Ranch was an expanded version of Mr. Neff's ranch house. (See *Architectural Digest*, September 1982.)

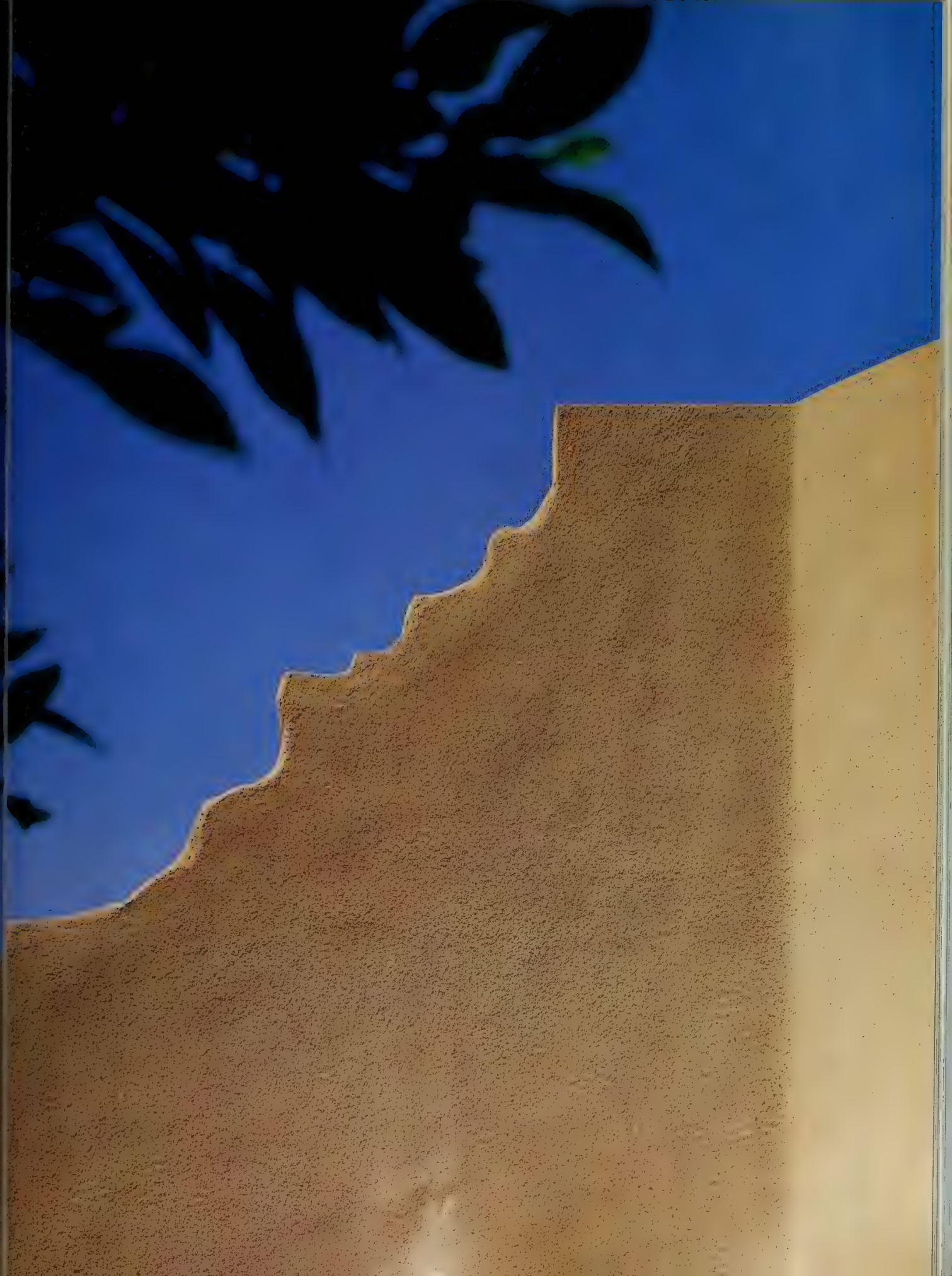
When James K. Sterrett II and Nyda Jopling Sterrett—he a lawyer, she a realtor— engaged San Diego architect Rob Wellington Quigley to design a house for their site in the new development, they suggested that, to comply with the community's approved styles, the house should resemble a Moorish compound. Previously they had lived in a starkly modern beachfront home in San Diego, with which they had grown uncomfortable. "It wasn't warm," says Mrs. Sterrett. "But it was hard for us to admit we didn't like it."

Mr. Quigley came to the commission not only with a background of traveling in Latin America as a Peace Corps architect, but also with a detailed questionnaire that probed his clients' practical and subjective requirements. "To help us discover and articulate your dreams," it said, "think of places and buildings, both contemporary and historical, that you might want to recreate."

Nyda and Jim Sterrett responded that they wanted a home that would be "spacious, romantic and informal," and that it should be dramatic and "a work of art." They asked for an "elegant and circular" entrance and driveway. The young couple stipulated also that the house be built in several phases, as their needs grew.

Mr. Quigley starts the house with a declarative, cylindrical entry that stakes it firmly at the top corner of the sloping, corner site. With this rotunda entry, the architect is able to evoke both the architecture of Spain and what was often called in the 1920s and 1930s, in such communities as Beverly Hills, "the California Style."

In the questionnaire, the Sterretts







OPPOSITE: Steps in the family room–kitchen tower lead to a mid-level balcony and a study-sewing room. ABOVE: Exterior spaces make the house seem larger than it is. Color consultant Kathleen McCormick, to achieve the effect desired by the architect, blended warm tones into the stucco to "ground" the house and to play opposite tonalities of the green copper tubing.

also noted that "the most important quality for a house should be a sense of mystery." Indeed, the new house cannot be completely seen or understood from any one point, including the entry: It unfolds gradually during the walk. On entering, a visitor steps into a two-story, split-level space from which the two wings of the house and the first of its patios begin. The entry is both the crux of, and point of departure for, the major organizational elements of the house.

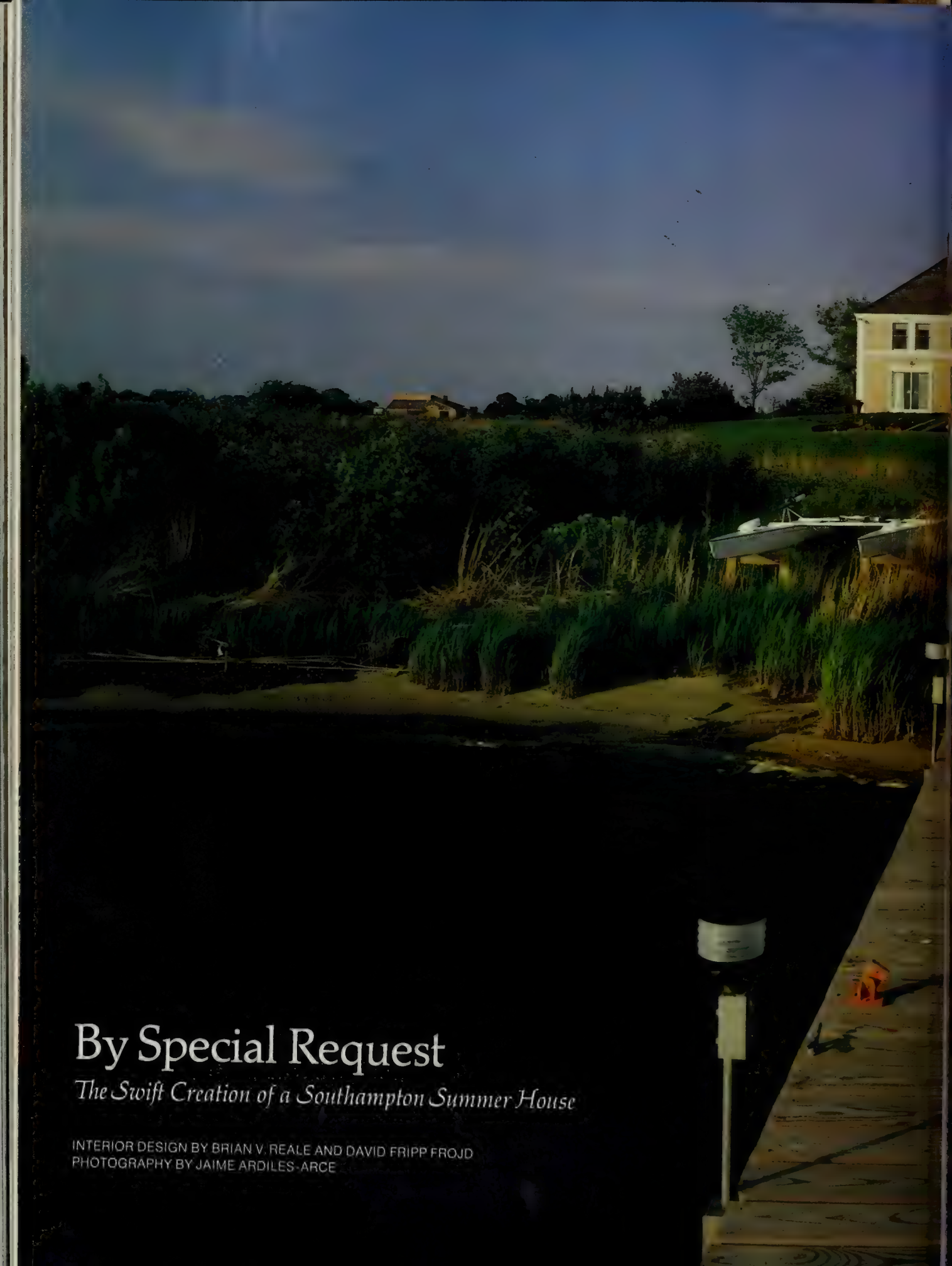
From this point, a visitor can choose several ways to walk through and around the house. At left, he can go up or down a half-level to an east wing of terraces and arcades, which will—in the second construction phase—become the living room on the ground floor and the master bedroom suite on the second. The architect has created what he calls a "ruined" wall at the juncture where the second phase will be added. On the right is the west wing, where the future dining room is now used as a living room; the space for future children's rooms serves as a master bedroom; and the guest room, as an office. So far the Sterretts have built over half the square footage of their anticipated 4200 square feet.

The two wings, which parallel the two streets, embrace a square outdoor court that leads off the cylindrical entry. Paved in large Mexican tiles, the patio is actually the first of several outdoor spaces; it leads to stairs that go down to a swimming pool, and then down again to a grassed terrace that, in a third phase, will be a tennis court. From the outside, the house is a rambling composition of forms.

The Sterretts wanted to create a feeling of being outdoors when inside, and vice versa. The exterior spaces, indeed, are outdoor rooms shaped both by the wings of the house and the retaining walls of the site. The rooms themselves look on, or open to, the court through broad expanses of glass, giving the interiors a strong connection to the outside. From the street, however, the house appears closed, protected by thick walls with very few windows.

While the architect has created a house that, from a distance, settles comfortably into the slope of the

continued on page 206



By Special Request

The Swift Creation of a Southampton Summer House

INTERIOR DESIGN BY BRIAN V. REALE AND DAVID FRIPP FROJD
PHOTOGRAPHY BY JAIME ARDILES-ARCE









OPENING PAGES. Squarely atop a knoll overlooking Long Island's Mecox Bay, this Georgian-inspired Postmodern summer house was completely built and decorated in just nine months. "The challenge was to do something fresh with familiar materials and proportions," says Brian V. Reale, who, with his partner, David Fripp Frojd, designed the interiors and architectural detailing. PRECEDING PAGES. The owners, Donald and Lillian Aronow, wanted their home to be understated and comfortable; the living room attests to the design team's success. "People want 'proper' houses again," Mr. Frojd explains. "They want them to fit into the context of things." Drapery fabric is from Cowtan & Tout; fabric on wing chairs is from Lee Jofa; sofa fabric is from Brunschwig & Fils. ABOVE. Panoramic wallpaper panels in the dining room seem to temper the summer heat. Unusual Waterford candelabra, circa 1870, and the 19th-century silver plateau, are from Marvin Alexander. The Sheraton-style mahogany table and Queen Anne–style chairs are from Kentshire Galleries. OPPOSITE. A wall-mounted appliquéd bedspread is the focus of the master bedroom. Lamp bases, originally Baccarat candlesticks, are from Marvin Alexander; silk chair fabric is from Brunschwig & Fils. The 19th-century captain's chest is from Kentshire Galleries.









Don Aronow, a designer and manufacturer of high-performance boats, has his house well equipped for fun. "Many people don't realize summer is a serious life style," says Mr. Reale. TOP LEFT: Guests can swim in fresh or salt water, or stay dry while waiting for a ride in the seaplane. TOP RIGHT: Though modern—and smallish by Southampton standards—classically inspired architectural detailing lends the house a sense of belonging. The corral adjacent to the house doubles as a children's playground. ABOVE: The mood changes at night.

IN THE EIGHTEENTH- AND EARLY-nineteenth centuries, it was not uncommon for a particularly indulged princeling to order up a summer house in a matter of months. The project might have been conceived in the gloom of winter, and presto, by the time the first buds of spring were out, there stood the house, or Chinese villa, or Greek ruin, or whatever other curious and cunning form the royal whim had taken. They sprang up like so many elaborate cakes, prepared by past masters of spun rococo.

In these more prosaic, but certainly more democratic, times, it is rare indeed to find a house conjured up on virgin ground in the space of nine months and presented complete to the owner, down to the proverbial flowers in the vases. But this is precisely what the design team of Brian V. Reale and David Fripp Frojd achieved. And it is a delicate, rather fastidiously detailed house, at that.

Certainly such a feat would not have been possible without a long history of satisfying collaboration and an equally harmonious record of agreeability with the clients, Donald and Lillian Aronow. Mr. Aronow left his first retirement at age thirty, to become a designer and builder of high-performance power boats, and his career has been on a trajectory ever since. Clearly, dealing with such a self-motivated man led the team to their own version of high-powered design—or at least gave them an understanding of speed. "This project is an interesting example of the pleasures and exigencies of working for Mr. Aronow," says David Fripp Frojd. "Both he and his wife have intense curiosity about the different modes of life possible in this country, and the means to indulge these interests. They have an apartment in Manhattan, and a house and a horse farm in Florida. Now they wanted to sample the traditional Long Island way of life."

Accordingly, the designers went to work creating a full-scale model of civilized living on the northeastern seaboard. The result: a house that is as much a refuge for Mr. Aronow—from his high-tech business world—as any royal hermitage must have been, in the eighteenth century, from the tyranny of court etiquette.

"One of Don Aronow's stipulations was that the house should look as though it had always been there," says Brian Reale, and the designers were given enough latitude to ensure an oblivious grace that suggests balance, permanence, repose. Naturally, these intangibles are easier to talk about than to achieve, especially in a brand-new house. "The seamless look of the finished product is a result of much behind-the-scenes manipulation of men and materials," continues Mr. Reale. "From the sixty-foot-high trees we had brought in to mature the landscape, to the wooden walkway constructed to the jetty—used, incidentally, to enable the seaplane to carry me back and forth from the city during the height of the building frenzy—everything was dovetailed with one aim in mind, completing an environment in which everything looked right, nothing appeared raw or overly new." A muted finish, used to suggest weathering on the cedar siding, and a specially mixed white paint, slightly mellowed, were also part of the elaborately thought-out effects that, in the end, have given the house such a sure sense of placement.

"If I had to give a reason for our basic design, I would link it to what's happening in the country as a whole," David Frojd says. "I think the renewed appreciation of traditional values has people fascinated with the idea of a house as something secure and familiar, rather than outlandish and disruptive of the natural landscape. People now want to add to the heritage of quality in the country."

"But this doesn't mean you have to be terribly solemn about the entire thing," adds Brian Reale. "For instance, in this house, much of the furniture is very simple, unstudied. Some of my contemporary tables mingle with conventional seating. The atmosphere is genial and comfortable; it's never 'official' or grandiose."

There is also an allusiveness to the design that hints at the resources of another century. In the dining room, a fanciful wallpaper of awesomely proportioned icebergs provides a kind of psychological "ventilation" on hot days, while the swimming pool is equipped with jets of water that send waves of sound throughout the house, coolly suggestive of fountains beyond number. One of the pleasures of the residence is the means by which the designers work to subliminally generate the ideals that "country house," "retreat" and similar words evoke.

"Although this is really just a small summer house," says designer Reale, "I think modest projects can echo general trends very effectively. We Americans are reaffirming our rich and varied landscapes and our diverse cultures; this house is an expression of that pride." It attempts to recreate, on a small scale—and certainly it respects—the pleasing, civilized life of Southampton.

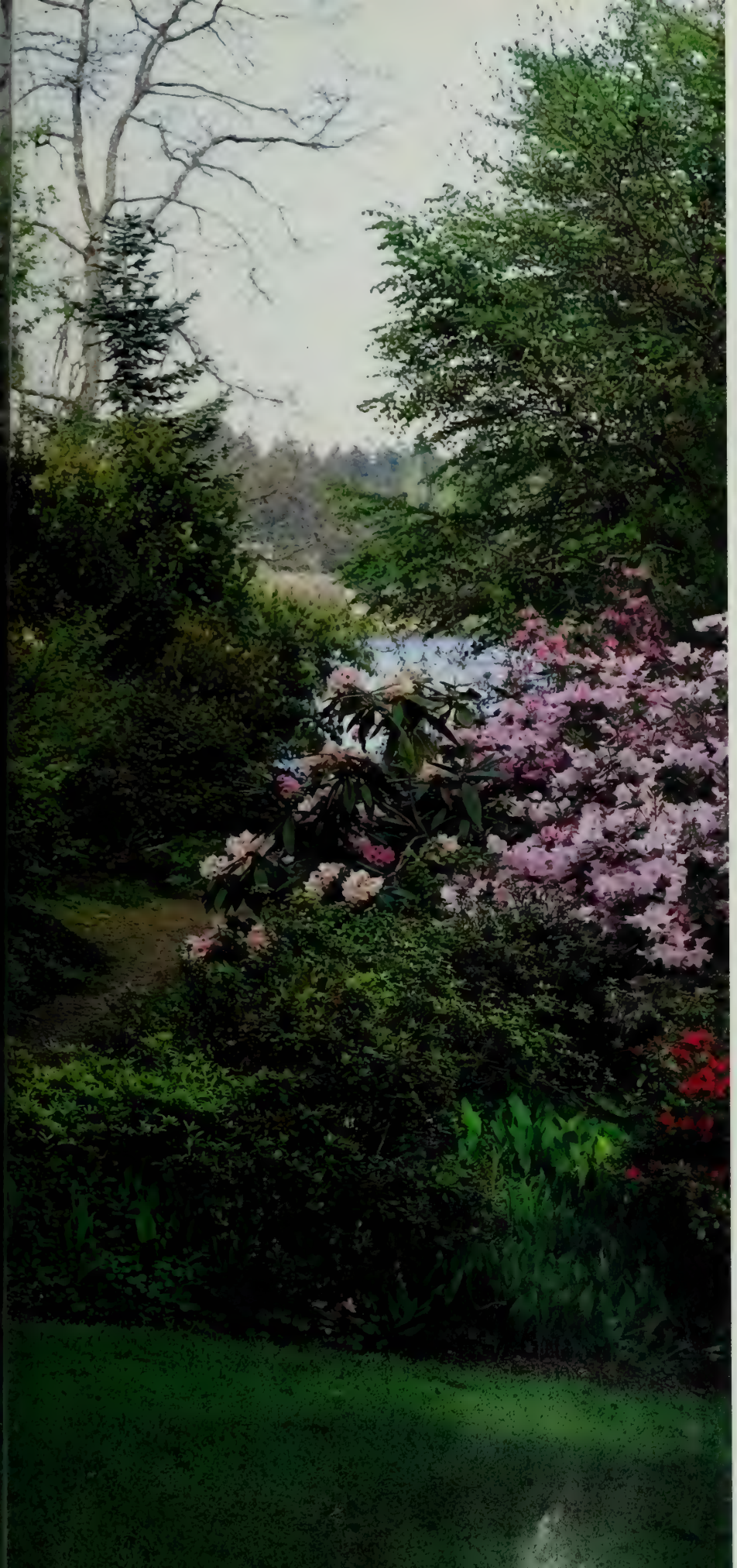
Here, the hint of artifice is also in context. Southampton has a long tradition of the folly, the miniature farm, the not-quite-princely, yet grand, extravaganza, which makes this Postmodern pleasure pavilion a pleasing addition. □

—Peter Carlsen

Peter Carlsen, a frequent contributor to *Architectural Digest*, specializes in writing about interior design, architecture and fashion.

"People are fascinated with the idea of a house as something secure and familiar—not outlandish."





Gardens: The Contours of Nature

Landscape Pleasures in the Pacific Northwest

PHOTOGRAPHY BY DICK BUSHER

GRAVELLY LAKE, a great splash of water on the outskirts of Tacoma, is the setting for Eulalie Wagner's garden. Her turn-of-the-century home commands ten acres of wide lawns and formal beds framed by deep Northwest woods. Clipped boxwood and antique statuary contrast with rambling woodland trails. Sunny lake views on one side are balanced by thick stands of Douglas fir lining the approach from the road.

"This was like a little forest, dripping with moss, when we came here," recalls Mrs. Wagner, whose late husband, Corydon, inherited the property from an uncle, in 1938. "Uncle Everett was in the lumber business. He couldn't bear to cut down a single fir tree unless he knew he was going to use it."

Two hundred trees were cleared at once, opening the house and grounds to the lake. Graceful garry oaks, perfect storybook trees, were left along the shoreline. Under Mrs. Wagner's

In the verdant Northwest, near Tacoma, Eulalie Wagner has created a ten-acre garden that sensitively blends formal and informal areas. For twenty years she was abetted in her planning and planting by the late Thomas D. Church, noted landscape architect. A highlight of the setting is Gravelly Lake, visible from the lower part of the garden, where rhododendrons and azaleas now bloom in what was originally a forest.







cultivation, new roses took root, and bold rhododendron hybrids flourished among their native cousins. But huge beds of perennials beside the garden walk took exception to the shade. "By August they were all falling over," she remembers. "I spent my youth tying up those phlox."

In the 1950s she asked the late Thomas D. Church, a noted landscape architect, to help her refine the plan of the garden. He encouraged her to open new vistas, rearrange borders and heighten the harmonies of structure and nature with a delightful variety of landscapes.

Mr. Church found no fault with an original brick walkway leading from the residence to a little latticed teahouse. Its herringbone paving marks the center of his main garden. Those uncontrollable beds of phlox on either side were replaced with eight smaller parterres, glorious with bright tulips under clouds of white cherry blossoms in the springtime.

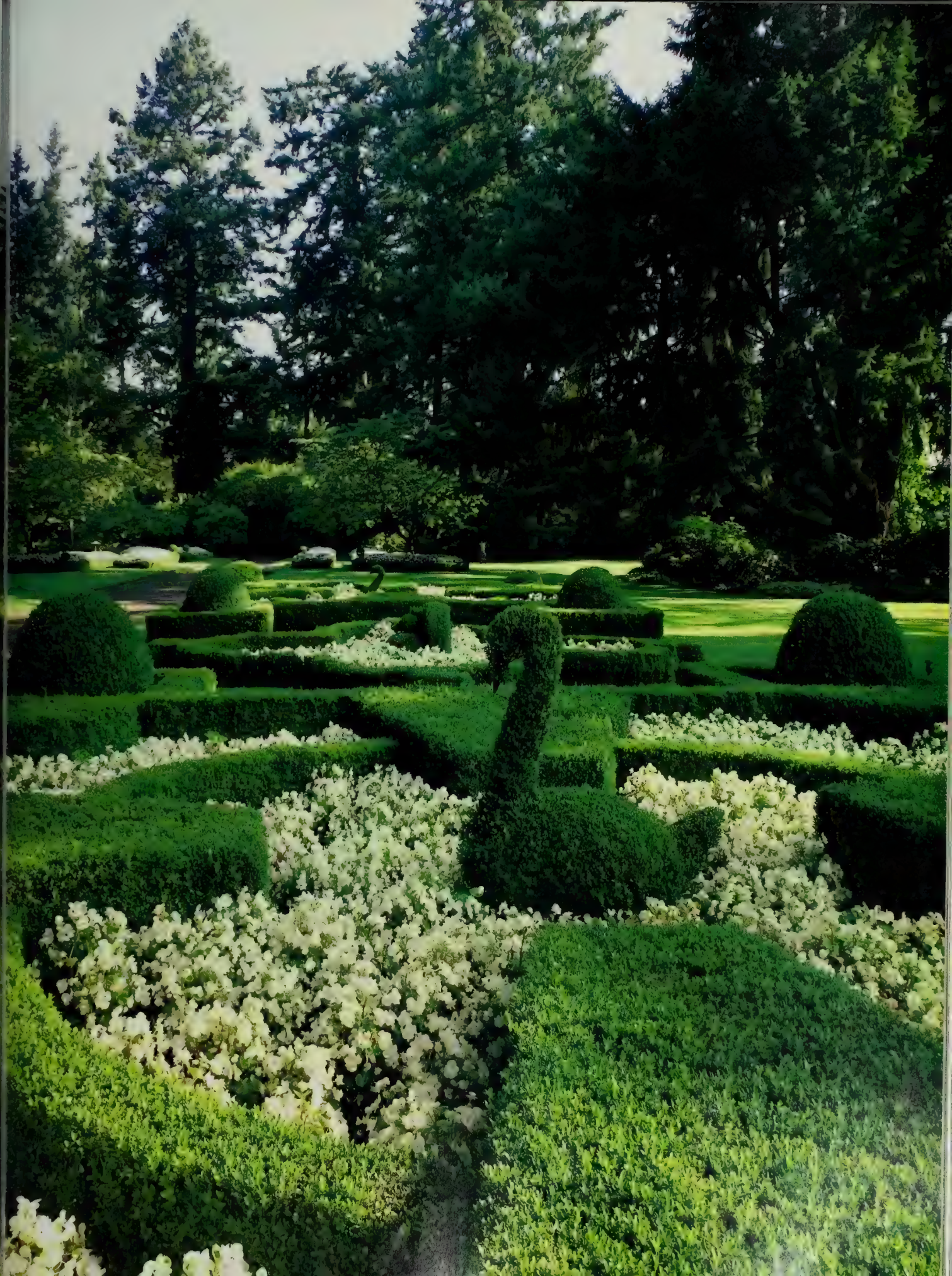
The serendipitous surprise in this formal garden is a forty-foot swimming pool disguised as an ornamental pond. "My husband loved to swim, but I didn't want his pool to ruin my garden," Mrs. Wagner says. Thomas Church placed the pool squarely in line with distant Mount Rainier so that swimmers might enjoy a spectacular view across the grounds. Quatrefoil in shape, backed by a simple fountain and masses of rhododendrons, the pool is not an intrusion, but integral to the plan.

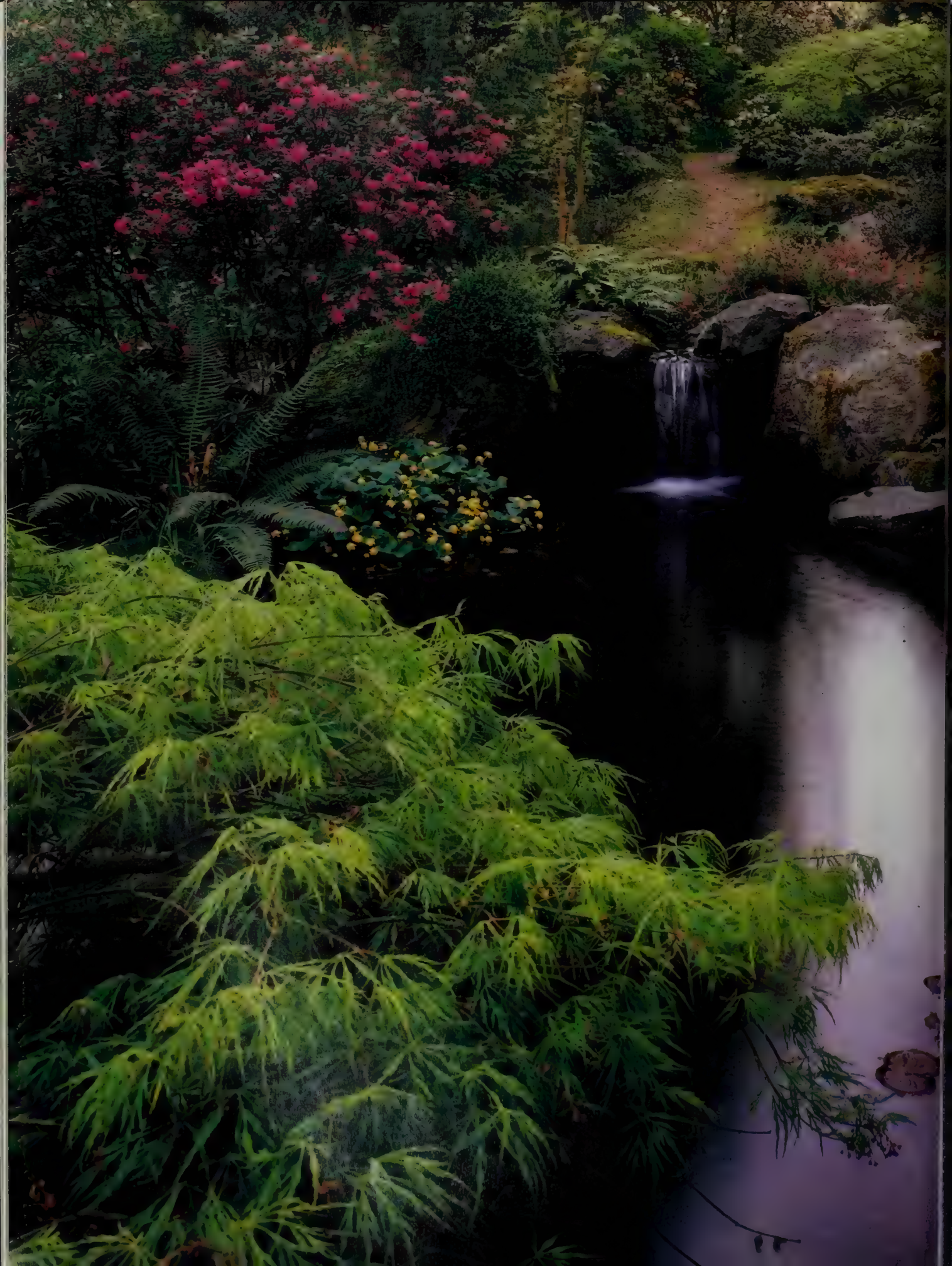
The main garden is also meant to be seen from the house. Three elaborate parterres fill in the foreground, each displaying a topiary bird. The plump peacock in the center bed was a gift from Thomas Church. Elegant swans on either side mimic the waterfowl of the lake beyond.

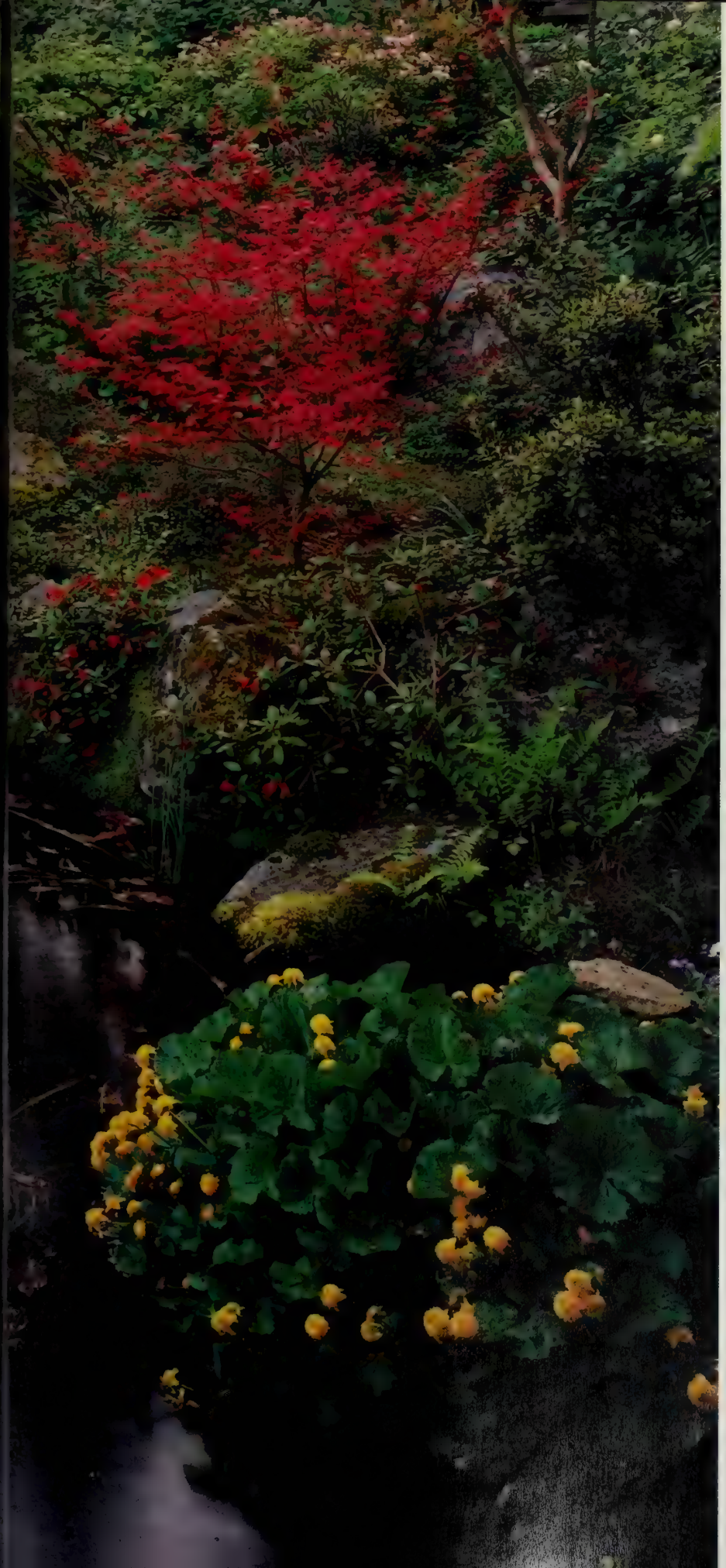
A fantastically misshapen fir tree stands at the edge of this precisely plotted landscape. It is gnarled and knotted, believed to be centuries old, and nothing but weeds grew beneath it for years. At Mrs. Wagner's suggestion, Mr. Church created a small sylvan glade threaded with pathways under its ancient branches.

On the sunny side of the house

PRECEDING PAGES: Tulips and a flowering cherry tree flourish near a quatrefoil-shaped swimming pool, from which bathers enjoy a view of Mount Rainier. ABOVE: A lookout crowns the rock garden, which descends to the lake. OPPOSITE: In the parterres, boxwood swans "swim" in spring in beds of blue crocuses, and in summer amid the "white water" evoked by fibrous begonias.







golden marjoram, savory sage and rue weave themselves into an intricate knot beside the kitchen door. Splendidly Elizabethan, the delicate yellows, greens and grays of this classic herb garden twine round the base of an old Italian well, while the broad lawn beyond it drops steeply down toward the shore of Gravelly Lake.

Mrs. Wagner's roses, once prominent in formal beds, lie hidden from sight on a neatly terraced rise. "They're very spectacular when they're in shape," she explains, "but it's an all-day, every-day proposition to tend them." By keeping them clustered together and tucked out of the way, she can admire her roses or ignore them, whichever she likes.

Away from the house, the garden grows wilder. Waterfalls spill, one after the other, across the wooded glen, falling from moss-covered stones to forest pools banked with ferns and flowers. The steep slopes above the lakeshore have been cultivated only in the last twenty years—"against the advice of Mr. Church," says Eulalie Wagner, recalling his warning that a hillside garden would take a lot of hard work to maintain.

Slowly she has clothed the hill in a crazy quilt of hummocky ground covers, spiky heaths, blue gentians, strawberries. Now she is carpeting a clearing she calls her Secret Garden in shades of gray. "Everyone loves to work with rock plants. I find the gardeners working over the hill with the rock plants, and no one left to tend the formal garden. Sometimes," she adds, mulling over all the changes still waiting to be made, "I think I hear the ghost of Thomas Church saying to me, 'I told you so!' "□

—Heather Lockman

Glistening pools and waterfalls beautify the rock garden, where the feathery sprays and vivid hues of Japanese maple trees mingle with rhododendrons and marsh marigolds. Rocks brought down from the Olympic Mountains add a note of ruggedness to this wilder area of the garden.

Heather Lockman, a journalist specializing in historical and travel writing, at the present time resides in Anchorage, Alaska.

Orchestrating for Fine Art

Contemporary Collection in a Florida Setting

ARCHITECTURE BY MIGUEL RODRIGO-MAZURE
LANDSCAPE ARCHITECTURE BY SASAKI ASSOCIATES
PHOTOGRAPHY BY DAN FORER

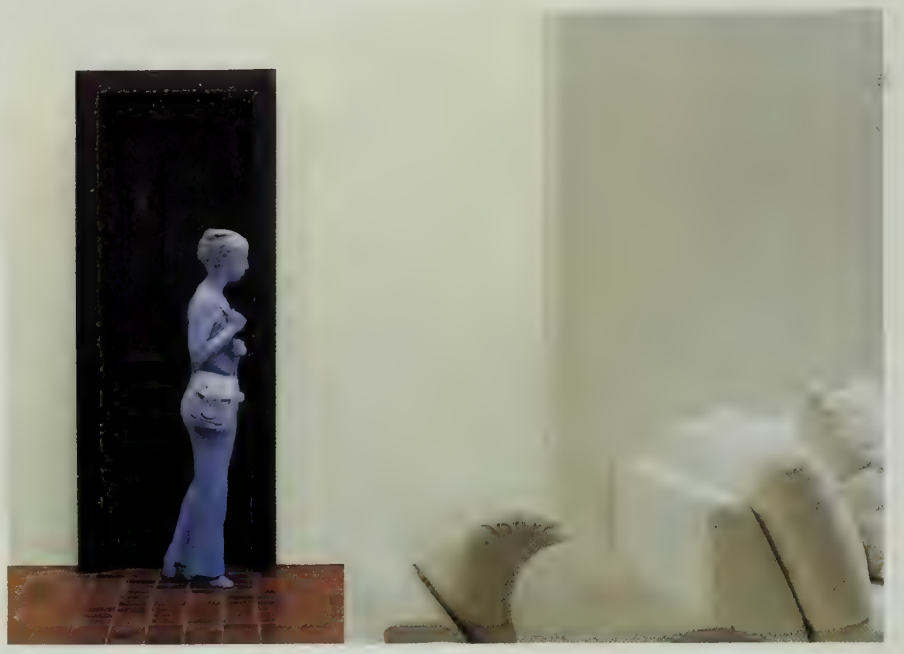


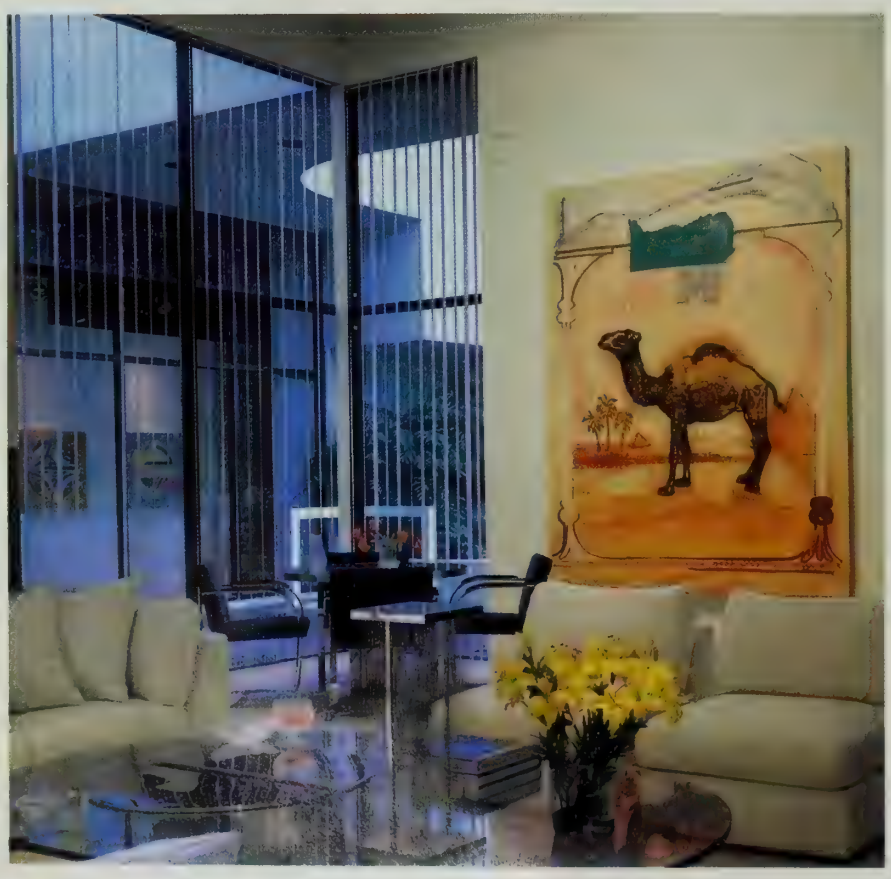


"A HOUSE IS a living work of art, not something static or dead. Living expresses itself through flow, and people are the actors in that flow. It is the most important concept in a building, for me," says architect Miguel Rodrigo-Mazure. When he was employed as interior designer and architect in charge of design for a Florida residence, Mr. Rodrigo-Mazure saw his ideas spectacularly borne out, highlighted by a large and eclectic selection of contemporary art and a lush tropical locale. His design's principal features—a Corbusian framework of cubist rectangles played off against sweeping curves, numerous skylights, and an unimpeded communion between indoors and outdoors—account for the inviting qualities of the house. But visitors, not required to define formal reasons for the pleasurable tingle a sympathetic environment touches off, are more likely to notice that they are enveloped by fluid space and flooded with balanced light as they move serenely from room to room.

The notion of a house as an organic work of art with a presence of its own was also fundamental to the thinking of Gloria and Leonard Luria, Miguel Rodrigo-Mazure's clients. The couple started collecting art more than three decades ago. In 1966, five years after they moved to Florida from New York, Mrs. Luria opened her own gallery, now one of the most respected

Exhilarating spaces for art and living characterize the sculptural house designed by architect Miguel Rodrigo-Mazure for Gloria and Leonard Luria. TOP: The entrance of the Florida home is distinguished by a cantilevered projection. Sculpture is Clement Meadmore's *Upswing*, 1981. ABOVE: An interior window provides a tantalizing view of the gallery where Gloria Luria, an art gallery owner, and her husband enjoy works from their collection. Poles (left) are by Jud Fine; ceramic sculpture is by Karel Appel; the painting is by Dan Christensen. OPPOSITE: Skylights and angles create a dynamic living room setting for Arakawa's painting *Nothing and Durations* (left) and Frank Stella's *Stellar Albatross* (right). Iron sculpture is Alain Kirili's *Vertical VI*. Fabric from Jack Lenor Larsen.





commercial galleries handling contemporary paintings, sculpture, and graphic works, in the Miami area. She is credited with being the first to bring Karel Appel, Robert Rauschenberg, and James Rosenquist to the city, showing them well ahead of local museums. Surveying their personal holdings, which include examples in various mediums by Ernst, Segal, Warhol, Stella, Rivers, LeWitt, Steinberg, Steir, and Joan Mitchell, Mrs. Luria notes with some understatement, "We find it essential to surround ourselves with art."

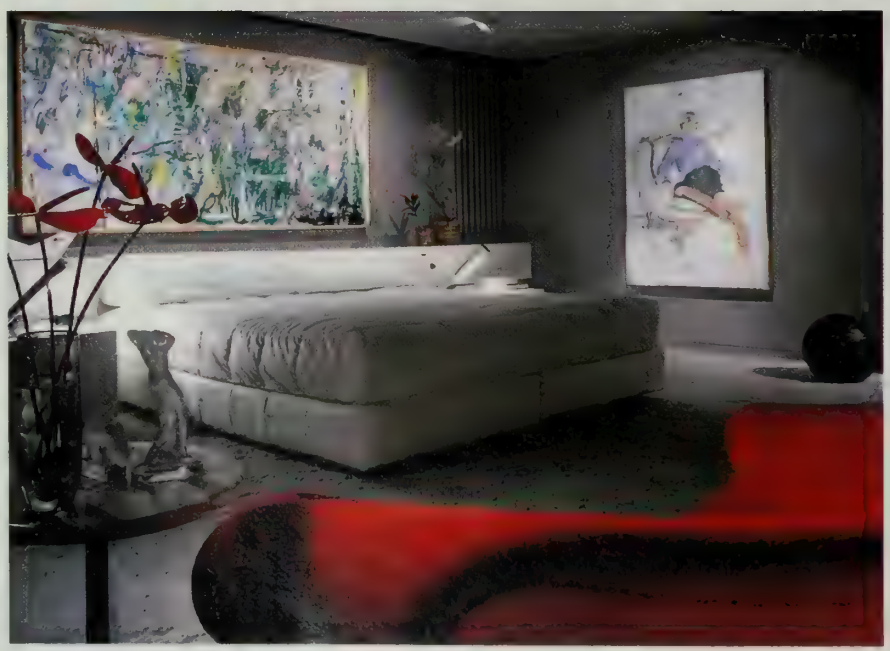
In considering what shape a residence tailored to the Lurias and their collection would take, Leonard Luria explains, "We wanted to make a completely contemporary statement." This proved more troublesome than might be expected in an area as full of new housing as southeastern Florida. "Before Miguel Rodrigo-Mazure was recommended to us, we went to two architects, but they were not sensitive to what we wanted, their designs were not pure," Gloria Luria recalls. "But Miguel's first sketch was this house. He immediately gave us a clean, sculptural, comfortable place to live. Good architecture, like good art, has to have line, form, and quality. It doesn't need embellishment."

Indeed, the Lurias were so impressed with the architect's basic design that they changed the site of the house, rather than sacrifice its integrity. They had originally bought land in another community not far from where they live now, but county authorities did not like the arresting modernism of the plans. They demanded that cosmetic columns be added to the cantilevered projections, one of the architectural elements that give the house its distinctiveness. "Instead, the Lurias sold the property and bought another," the architect

OPPOSITE: "Miguel Rodrigo-Mazure knows how to perforate space. He didn't just give us blocks of walls," says Gloria Luria. This corner of the living room—where Stella's 1981 *Singerli Variations, I–IV* are visible through a glass wall—displays transparent layering within the house. Figurine and ashtray are from Lalique. Table and chairs from Brueton; chair fabric from Jack Lenor Larsen. TOP: Enlivening the entrance hall is the arrested motion of George Segal's *Blue Girl in Front of Black Doorway*, 1977. ABOVE: Larry Rivers's painting *Beyond Camel*, 1980, is a captivating presence in the living room. The kinetic sculpture is by Ben Schweitzer.







explains. "Not all clients would be so loyal to plans only on paper when they already owned the land."

For Mr. Rodrigo-Mazure, the special challenge of the commission was a successful integration of the cool, public space of the combined art gallery and entrance hall the Lurias requested, with the more intimate domestic quarters. "A gallery and a house have very different functions," the architect observes, "yet the gallery must be an extension of the house itself. The space the art needs is not usually the same space a family needs. To combine them, art had to become part of the family."

Such a friendly conjunction suits the spirit of the Lurias' own collecting. Quite a few of the works they own commemorate warm relationships, as much as professional involvements, with the artists. When, for example, Gloria Luria organized a Larry Rivers show, in 1982, the painter insisted that she be the subject of one of the portraits on view.

Central to the ease of entertaining—a particular pleasure for the Lurias—is the open, convivial movement the architectural design encourages. Two or two hundred guests can circulate with equal grace, and their curiosity is inevitably aroused by paintings and sculptures glimpsed from around corners and through windows and passageways. "It is easy to entertain here, and we want to share our environment with other people," Gloria Luria says. "But I also love being alone, watching the light change and play across the rooms. The ceilings soar dramatically, and mentally I soar with them. Best of all, the paintings let me dream."□

—Avis Berman

A freelance writer and critic reporting on the arts from New York, Avis Berman contributes to numerous newspapers and magazines.

Throughout the house, every turn affords a glimpse of another intriguing artwork. TOP: A stair landing is enhanced by Nancy Graves's *Quadra*, 1980. ABOVE: Featured in the master bedroom are Graves's painting *TLIK*, 1977 (left), and Larry Rivers's *Portrait of Gloria*, 1981 (right). The bronze is Michael Malpass's *Sphere*. Figurines are from Lalique; lamps and circular table from Stendig. OPPOSITE: Stark forms of the terrace wall contrast the sinuous curves of Jack Youngerman's sculpture.

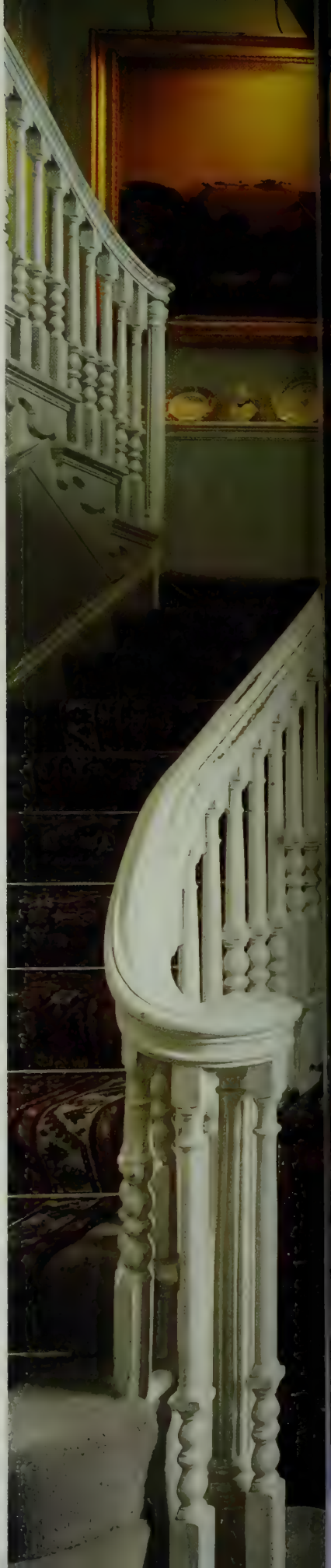


Country Manners

Distinguished Georgian Home in Southern England

INTERIOR DESIGN BY DAVID LAWS, OF COLEFAX AND FOWLER
PHOTOGRAPHY BY DERRY MOORE





ABOVE: In spite of later alterations, the early-18th-century garden façade of this residence retains a dignified mien. RIGHT: A constant sense of tradition, characteristic of English country houses, seamlessly unites the interiors. In the main hall, double arches that frame an early-Georgian tallcase clock, crown moldings and the rhythmic laciness of the banisters recall the Georgian origins of the house. To the right, a statue of Saint Sebastian.

"WE LIKE THE HOUSE. We recognize its imperfections, but we do not have any desire to put them right, because after a bit you take a house as your home, for better or worse." The residents of this English country house, having molded it into its present state, are contented with the results, which they consider "restrained, relaxed, unsmart and gentle."

The family has lived here for thirty years, and although they have made few major changes, there was a time when they were engaged in extended bouts of alteration with two designers. The first of these, the late Guy Elwes, was very much a figure from the thirties. He directed much of the architectural reconstruction of the interiors after the family moved in. In recent years, David Laws, a partner in Colefax and Fowler, has refined the look of the house.

Any changes have been preceded by much careful and thoughtful consideration. Not wishing to jump heedlessly into sweeping decisions, the owners have allowed the temper of the house and their own inclinations to suggest any course of action. "When you first move into a house, you shouldn't do much but live in it and slowly find out what you want to do," one of them explains. "In 1964, ten years after we bought the house, we reconstructed the interiors. We







"I like best the fundamental knowledge that the house will go on to outlive us all."



Designer David Laws moved the drawing room into a sunnier space, and with plenty of cushioned seating, Victorian footstools and numerous personal objects scattered about, it is a successful marriage of comfort and art. LEFT: Landscapes are particular favorites of the residents, both avid collectors. Included are, from left, a needlework vignette, a view on a Sheraton pole screen, a Venetian scene and a watercolor of an architectural fancy. ABOVE: Four 18th-century portraits of children are grouped around an embroidered needlework picture, circa 1700, in a gilded George I frame. At right is an Augustus John portrait.

would not have dared to do this at first—and we would have got it all wrong anyhow. The house has evolved. In the first years, we did nothing; in the middle years, we were selecting and changing; and in the last ten, refining, because we have been too busy to do anything else."

Although they have stuck to their initial plan to resist instant additions, there were certain subtractions in the early stages. Upon their arrival, the romantic atmosphere of the house shifted in emphasis. The property had been bought from the poetess Dorothy Wellesley, duchess of Wellington, who discovered the house with Vita Sackville-West in 1925. She made it a focal point for writers and poets—among them, Walter de la Mare and William Butler Yeats. The artistic style of the period was strongly reflected in the interiors, particularly in the library, which had been decorated with panels and paintings by Duncan Grant and Vanessa Bell, members of the Bloomsbury group. It was a forceful evocation of the poetess and her set. "The library conveyed the rarefied feeling of poetry readings in a peacock-blue room," the wife recalls. "A strong atmosphere, but not ours." Of these 1920s designs, all that remains is a set of black roundels.

It was the unhurried, traditional



RIGHT AND ABOVE: Classically inspired arches and a domed ceiling, based on architectural elements from Sir John Soane's London home, were added to the dining room by the late designer Guy Elwes, in the 1960s. David Laws extended the motif by placing convex mirrors, identical to the Soane models, in the oak-grained pendentives. The 19th-century character of the room is reflected in the paintings, which range from a Victorian interior to a Pre-Raphaelite portrait of John Ruskin. The chairs are Gothic Revival.

values of English country life that appealed to the couple and their four sons, and any redesigning would acknowledge their predilection.

Guy Elwes, the couple's first designer, had worked for the husband's father in the 1930s, so it was natural to enlist him for the early alterations. An architect as well as a designer, he directed the reconstruction of the rooms, including some surprises. He set a saucer-shaped dome, in the manner of Sir John Soane, in the ceiling of the dining room. And after new entrances to the bedrooms had been agreed upon, the designer unexpectedly, and unknown to the residents, added a frieze to link all the doors.

David Laws, a decade later, has enhanced many of the Elwes motifs. His philosophy is simple: "I like to take what is there and extend, polish, restore—yet, at the same time, do as little decorating as possible." Thus, he has enlarged upon the Soanian concept in the dining room. Small mirrors, identical to those in Sir John Soane's house in Lincoln's Inn Fields, have been added to the pendentives of the domed ceiling; oak graining has replaced the original cream paint.

While the dining room is a study in nineteenth-century decorative ideas, the drawing room proved most difficult to mold into a particular period. With a number of different styles of





RIGHT: Delicately painted Sheraton chairs and a canopied bed contribute to a serene and restful atmosphere in the master bedroom. Consistent with the residents' desire to retain details from the past, David Laws relined the bed hangings in silk, but draped them in a manner designed by Guy Elwes. New draperies shade the windows, with the Elwes satin and chintz pelmets intact. A small Regency step bookcase is set between the windows. ABOVE: Linen fabric in a floral design surrounds a cozy window seat alcove in the study.

furniture and paintings to blend, David Laws decided to move the room to a lighter, airier space. "There is a wonderful potpourri in the room," says the designer, "a Sheraton pole screen, a Queen Anne demilune card table, Victorian footstools, and on the walls, a great mix of paintings."

In fact, the collection of paintings throughout the house attests to the residents' deep interest in art. Seventeenth- and eighteenth-century work and some modern art [illegible] husband's bailiwick, but his wife prefers the work of the Pre-Raphaelite Brotherhood. Her husband says, "I'm the magpie, and she is the specialist [illegible] her collection is the more important. Our interests do meet at the beginning of the nineteenth century, and we *always* meet in landscapes."

David Laws believes that interior design should be a continuation of what has gone before. The residents express this same outlook in the context of their country home. "We like stability, with gradual change," he observes, "keeping intact the sense that the previous owners have lived here, too. But I like best the fundamental knowledge that the house will go on to outlive us all."□

Elizabeth Dickson

Elizabeth [illegible]on is an *Architectural Digest* correspondent based in London. She is currently working on two books on interior design.





Aboard a Princely Yacht

Launching the New Horizon L

INTERIOR DESIGN BY
LUIGI STURCHIO
PHOTOGRAPHY BY
ROBERT EMME[illegible]

"THIS YACHT is not a holiday cruise ship, it's a palace," says Italian designer Luigi Sturchio of the *New Horizon L*, a sleek example of the dernier cri in yacht design. Mr. Sturchio should know: Before he accepted this commission, he had already designed the *Nabila*, for Adnan Khashoggi (see *Architectural Digest*, October 1981), a yacht the designer now describes as "James Bond Modern."

The essential difference between the interior design of one yacht and another is determined by the owner, according to Mr. Sturchio. "A ship is, in the beginning, an abstract thing, an empty space. To fill it, it's important to understand the philosophy of the owner and the kind of life he dreams of living aboard."

In the case of *New Horizon L*, built for the French prince Léon de Lignac, the dream was of regal luxury and subtle, unobtrusive modern convenience. To achieve these ends, Mr. Sturchio developed his plan while the hull was being laid in Amsterdam.

The ship, comprising three decks and a helicopter pad, was designed by H. W. de Voogt and built at the Z. van Lenten Zonen shipyard. It includes the most modern conveniences—equipment for stereophonic sound, television, and satellite telephones. A telex system allows the prince to do business while he cruises between the southern coast of France and the Florida ports of the United States—his main ports of call.

For the *New Horizon L*, virtually all of the built-in furnishings were created in Italy and taken to Amsterdam



to be installed. Mr. Sturchio cherished the sunny relationship that existed between the Italian and Dutch workers. "There is a common language of professionalism, and we became a perfect team," he says. "It didn't hurt the relationship that every large crate of Italian furniture included a case of Italian wine."

Nautical considerations generally dictate much of a yacht's structural design, but in this instance Luigi Sturchio could, and did, control many features: He determined the height of ceilings between decks; carved out spaces for the sweeping staircases; and shifted placement of windows to create the desired effects.

Regal concepts require ample space, which is in short supply even in the largest of yachts, so Mr. Sturchio used his designer's alchemy to achieve a sense of expansiveness. "Curves don't arrest the eye, instead, they lead it forward," says the designer. Pursuing this idea, he devised shipboard suites with lines following the gentle natural curve of the outer shape of the yacht, and accented the inner curves related to stairwells, corridors and walkways.

"Color, and its coordination, is also a key factor in leading without interruption from one space to another, thus making spaces seem larger," Luigi Sturchio says. "If one moves, for example, from a blue corridor to a white salon, then to a yellow suite, the changes create a limit, a stop, in the mind." Little danger of this on the *New Horizon L.* The carpeting throughout is a rich cream color. Still,



Luigi Sturchio envisioned *New Horizon L,* the yacht of Prince Léon de Lignac, as an "old-fashioned kingdom" with the ultimate in modern equipment. OPPOSITE: Built in Amsterdam, the 198-foot yacht cruises at sixteen knots. TOP: Curves and light colors amplify the sense of spaciousness in the main saloon. Upholstery fabrics from Clarence House. ABOVE: Onyx and marble enrich a stairwell on the main deck.







TOP LEFT: The dining table illustrates Mr. Sturchio's love of such sumptuous materials as gilded brass, marble and crystal. Chairs are from Wicker Works. TOP RIGHT: The luxurious bathtub is in an open corner of the prince's stateroom-studio. Vanity fixtures from Sherle Wagner. Carpeting throughout from Edward Fields. ABOVE: Oriental panels and mirrors in the prince's stateroom-studio repeat the tones of his Oriental collection. OPPOSITE: Seating from Wicker Works invites sunbathing on the top deck. Fabric from Clarence House

there is variety—subtle shifts in texture and weave suited to the individual décor of each of the public spaces and the four guest suites.

The owner's stateroom-studio, the largest single space on the yacht, makes use of black and gold—hues dominant in the prince's collection of Oriental art. Oriental objets d'art appear in other rooms, too, and their dramatic tones are reflected in the patterns of cushions and hassocks in the bar and the lounge, in the gold ribbing separating the leather-covered ceiling panels in the public rooms, and in the base of the crystal-topped table in the dining saloon.

Mr. Sturchio opened his design studio in Rome twenty-seven years ago, and from the beginning he was



fascinated by small spaces. He designed houses, banks, retail shops, and then, "in a moment of madness" ten years ago, tried the ultimate in spatial limitation: ships. "I liked the challenge of designing an oceangoing home," he says. "Shipbuilding, including the interiors, has always been the province of shipwrights, and their designs all too often were steeped in outworn ideas from the past."

In contrast, he believes, the interiors of a yacht should achieve the ease and luxury that have existed for centuries in landlocked residences. Having boldly interpreted the owner's desire for regal elegance and the latest in modern conveniences, the designer has accomplished that goal most successfully in *New Horizon L.*

"The prince lives magnificently on board his yacht," says Luigi Sturchio. "He entertains there, he conducts his business there. It is not merely his home—it is, you might say, his very personal kingdom."□

—Dora Jane Hamblin

An American free-lance writer living near Rome, Miss Hamblin has written for *Life* magazine and contributes frequently to *Smithsonian.*

Art: Setting the Stage

Designs that Enhance Theater's Magic Moments



ABOVE: *Giselle, First Act, designed for Ballet Theatre,* Eugene Berman, 1946. Gouache; 9⅜" x 14⅜". Drawing upon Renaissance and Baroque architecture for inspiration, Berman brought a romantic spirit to his stage designs, as in this colorful set. Herbert Palmer Gallery, Los Angeles.

OPPOSITE: *Savonarola, costume design for the Painter,* Pavel Tchelitchew, 1922. Gouache on board; 20" x 14¼". Tchelitchew, a Russian-American painter, created the costumes and set designs for *Savonarola,* which had its debut in December of 1922 at the Königgrätzerstrasse Theatre in Berlin. Sotheby's, London.

A HUNDRED YEARS AGO, successful set design furthered an illusion of the stage as a brightly lit segment of ordinary life. Costumes were everyday clothes endowed with dramatic clarity. This was theater in the spirit of realism. That spirit has survived to the present, despite constant challenges, of which the Russian Ballet was surely one of the most brilliant

Sergei Diaghilev brought his Russian Ballet to Paris for the first time in 1909. Featuring Pavlova and Nijinsky, with choreography by Michel Fokine, the ballet sets and costumes were largely the work of Léon Bakst and Alexandre Benois.

Bakst, in particular, turned costume into a vivid, sometimes almost violent, play of color and line. Ancient Greek severity, the elegance of Siamese dance, Russian folk art, the latest experiments in Parisian painting (particularly Fauvism)—Bakst made use of them all, and more than the stage felt the impact.

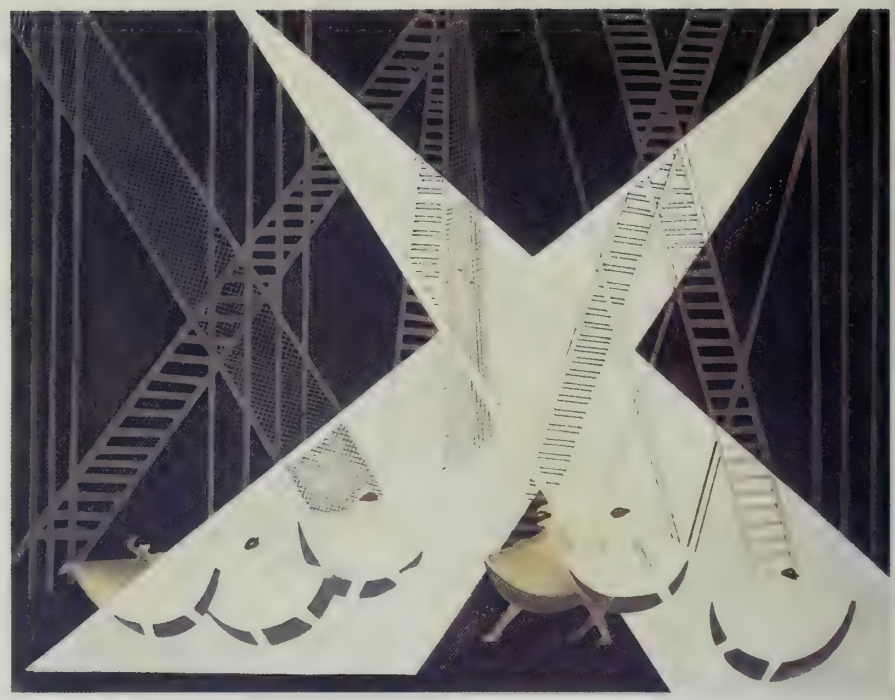
Noted couturiers Paul Poiret and Mariano Fortuny learned from the Russian Ballet, as did jewelers. Encouraged by the "barbaric" color



OPPOSITE: *Costume design for a Prophet in Le Martyre de Saint-Sébastien*, Léon Bakst, 1911. Pencil, watercolor and silver paint; 11¼″ x 6¾″. Bakst was a master of scenery and costumes. Galerie Proscenium, Paris.

RIGHT: *Design for a décor for Décors de Théâtre by A. Taïrov*, Alexandra Exter, 1930. Gouache "au pochoir"; 13″ x 20″. Exter was a Russian Constructivist of multifaceted talent, known for her ingenious stage designs. Artcurial, Paris.

BELOW: A version of a *set design for Death in Venice*, John Piper, circa 1975. Oil on canvas; 48″ x 72″. This commanding stage décor with arches and canals is by an artist called "the most versatile visual man of his generation." Marlborough, London.





schemes of Léon Bakst, Cartier's of London mixed sapphires and emeralds in jewelry settings. Most important of all, Pablo Picasso adapted Bakst's exoticism to the costumes and sets he made for the 1917 production of Jean Cocteau's *Parade*.

A theatrical production is a collaborative venture, and Picasso throve on this one. With music by Erik Satie, and choreography by Leonide Massine, *Parade* forced the artist to give up the privacy—and the privileges—of his studio. In fact, Picasso became a regular fixture in the milieu of the Russian Ballet, as sketches of Diaghilev, Bakst, Igor Stravinsky and many others attest. For the company's *Le Tricorne*, which premiered in 1919, Picasso's costumes combined the complexities of Cubism with reminiscences of traditional Spanish dress. The following year, Stravinsky's *Pulcinella* led Picasso to revive the full cast of *commedia dell' arte* figures from his Blue and his Rose periods.

Picasso, in ways distinctively his own, taught costume design to share fully in the freedom already attained by avant-garde painting and sculpture. His experiments with sets proceeded at the same headlong pace. No longer bound by the logic of ordinary perspective, Picasso provided the Russian Ballet with traditional backdrops bearing extremely untraditional images. As in his paintings, the idea of three-dimensional space is analyzed, disassembled, then reassembled according to new principles. This cubist impulse is perhaps at its strongest in the décor Picasso designed for *Parade*.

In the Paris theater, experiment usually retained the familiar proscenium arch as the frame for new imagery. By contrast, the avant-garde of the Russian theater tended to innovate in a more literal-minded manner. The Constructivists, especially, conducted a vigorous search for new ways to articulate the actual space of the stage. The power of Constructivist art and theater is suggested by its clash with the Soviet regime, which suppressed the movement in favor of





ABOVE: *Petrouchka, design for the Moor's room,* Alexandre Benois, 1957. Ink, pencil and watercolor; 9" x 14". Known for his theatrical designs for such works as Stravinsky's *Petrouchka,* Benois created the décor for the 1957 staging of the ballet at Covent Garden. Marina Henderson, London.

OPPOSITE: *Design for Leonide Massine's Parade,* Pablo Picasso, 1917. Pen and ink; 10¾" x 7¾". In 1917 Picasso traveled to Rome with Jean Cocteau to design the sets and costumes for the ballet *Parade,* his debut as a designer for the stage. Pictured here is the costume for the Chinese Conjuror. Sotheby's, London.

Socialist Realism. Before the government's retreat to banality, however, the Constructivists had made some extraordinary advances.

Tatlin, one of the group's leaders, reenvisioned the theatrical set with particular brilliance. He split the stage floor into several platforms at various heights, with ramps, and even ladders, leading from one level to the next. An entire building might be signaled by an architectural fragment, a city by a quasi-abstract hint of a skyline. Alexandra Exter's costumes, designed for films as well as for stage productions, join the sever est of geometries to the flamboyant motifs of Russian folk art

Similar developments t place at Germany's Bauhaus, where the costume designs of Oskar Schlemmer brought the elegantly robotic figures of his paintings to life. Likewise, Schlemmer's sets transposed his crystalline vision of space from canvas to stage. Though Robert Delaunay invented Orphic Cubism, it was his wife, Sonia, who did most to introduce the style to the world at large. She adapted Orphism's prismatic palette to everything from textiles to the color scheme of an automobile. Inevitably, her designs included costumes for films and plays.

For the Italian Futurists, the stage was an invitation to untrammeled fantasy. In the *Futurist Synthetic Theater* the writer F. T. Marinetti and his colleagues proposed that "the stage action will invade the orchestra seats, the audience," propelled by all the explosive energies of Futurist painting and sculpture, to say nothing of the latest "electromechanical" devices of the moment in 1915.

Throughout the twentieth century, our most advanced painters and sculptors have often been tempted to work for the approval of other artists. The modern stage has inspired many of them to readjust their sights, to take the risk of offering their designs to a world beyond the world of art.□

—Carter Ratcliff

Carter Ratcliff, a contributing editor and writer for leading art journals, authored the recently published book *John Singer Sargent.*



Savoring the Sunlight in Bel-Air

Lasting Warmth for the Manulis Family Home

PHOTOGRAPHY BY
RUSSELL MACMASTERS



Light-filled and airy, the Bel-Air home of television producer Martin Manulis projects a sense of unselfconscious comfort. RIGHT: In a recent revitalization of the décor, designer Leonard Stanley reworked the palette of the living room, using predominantly achromatic upholstery fabrics, and sisal floor matting from Stark. Affording an arresting contrast to the understated setting are paintings by Sam Amato, above the sofa, and by Paul Wonner, above the Steinway grand piano. ABOVE: The gallery, with its peaked, beamed ceiling, quarry-tile floor and expanse of windows, is U shaped and on three sides encloses a courtyard. The poster-lined wall is illuminated by antique carved figures mounted as floor lamps. French doors open to the study, revealing a Miró lithograph and a romantic photograph of Mr. and Mrs. Manulis, by John Swope.





The works of art in the living room represent a broad spectrum of styles, with a modern emphasis. ABOVE: Poised on a small easel on the credenza is a delicate Maillol nude; the ornate mirror reflects Milton Avery's *White Birds*. OPPOSITE: Two works on paper, by Richard Diebenkorn, and a large painting by Kenzo Okada dominate a hearthside grouping, while a Russian icon holds sway on the mantel. The two standing mobiles are by Alexander Calder; the plate, by Picasso.

A HOME—like a marriage—evolves to accommodate children, interests, acquisitions. "We never stopped working on this house, from the time we moved in twenty years ago," television producer Martin Manulis says of his spacious, airy home in the Bel-Air section of Los Angeles. "This always seemed like a holiday house—but the holiday lasted fifty-two weeks a year."

As creator and sole producer of the landmark series "Playhouse 90," Mr. Manulis was responsible for such memorable productions as "Requiem for a Heavyweight," "The Comedian," and "The Miracle Worker." He is currently producing the twelve-hour miniseries "Space," based on James Michener's best-seller.

At the time of her death, in 1983, his wife of forty-four years, actress Katharine Bard, was working closely with designer Leonard Stanley "to lighten and brighten" the rooms of the house. "Katy was a perfectionist about everything. She had very definite ideas about what she wanted, but she always liked working with a designer. She valued an objective eye," Mr. Manulis notes.

On a sunny California afternoon the house seems to extend beyond its exterior walls, evoking a lighthearted Mediterranean mood. French doors stand open on both sides of the high-ceilinged, open-beamed living room, welcoming a gentle breeze that sets several Calder standing mobiles playfully in motion. One is tiny, "probably the smallest Calder ever made," Mr. Manulis guesses. "Katy gave it to me for my birthday one year."

The Manulis family includes two daughters, Laurie and Karen, and a son, John. The children are scattered now—Karen is married and lives in Boston, John works in television in New York, and Laurie teaches in Los Angeles—but they visit often. "And if it's not often enough, I appear in the East," Mr. Manulis says.

The house is richly furnished with happy memories as well as striking artifacts acquired over years of marriage and many miles of travel. "We always acquired things because we liked them—then found a place for them," Mr. Manulis comments. "We tried to use everything we had wherever we lived." Oil paintings, by Milton Avery, Paul Wonner, and Sam Amato, and a portrait of their son by William Brice, which establish the mood and color scheme of the living room, were, in fact, bought for another house.

Two works on paper, by Richard Diebenkorn, are hung above the fireplace in the living room. Though Diebenkorn is a friend, "the only concession he made to friendship was to let us come to his studio in Ocean Park to see the paintings—which were part of a series—before they were shown in New York. Katy and I loved them so much we each wanted one," Mr. Manulis says.

The house is designed in a square, Mediterranean style, around a large courtyard with a fireplace. "We always built a fire on Christmas Eve—such a wonderful time. Friends would come and bring their children. Charlton Heston always read 'The Night Before Christmas.' Katy would play the piano and everyone would gather in the courtyard to sing carols. Over the years the gathering grew and became a tradition."

A U-shaped gallery leads from the living room to the master suite, then back around to the dining room. "The gallery was covered, but opened on the courtyard when we bought the house," Mr. Manulis recalls, "which meant you had to go outdoors to get from the living room to the bedroom. One of the first things we did was enclose it."

Another change made at the same time was the conversion of the large dressing area dating from Tyrone Power's occupancy into a book-lined study, where the only television set in the house is currently located. "And until recently it was a black and white set," says Mr. Manulis.

"We wanted the house when we saw the courtyard, but when we saw *this*, we *had* to have it," he remarks of the view from the master bedroom. Up to this point, the house appears to be situated on one level, but then a





Richly furnished with happy memories and artifacts acquired over years of marriage and miles of travel.



OPPOSITE: In the dining room, gaily painted shelves and cabinet from Vicenza display six Picasso plates, of which Mr. Manulis says, "I brought them back from France when I was a judge at the Monaco television festival one year. I hand-carried them on the plane. We used to eat off them more often—till I found out what they were worth." ABOVE: The courtyard at the heart of the house evokes a Mediterranean atmosphere. Mounted on the chimneypiece is a wall plaque in the style of Luca della Robbia. Picasso's plates have been pressed into service.





sweeping lawn descends dramatically from a lattice-roofed porch to a sparkling blue pool guarded by towering trees and a life-size ceramic seal.

The Mediterranean mood of the house is continued throughout the grounds by stone statues bought by the Manulises on trips to Italy and shipped back by Louise Currie, who supervised the initial interior design of the residence. More recent changes in the landscaping have come from landscape architect Edward F. Warde, who had originally designed the back garden for Tyrone Power.

Leonard Stanley's imaginative choice of mirrored squares to cover the side of the pool house provides a visually provocative reflection of the lushly landscaped pool and creates the sense, in the garden, of suddenly being inside a David Hockney painting. Standing guard at the top of the hill just behind the main house is a guest house, and that too was recently redecorated by Leonard Stanley.

"My friends ask how I can continue living in this big house, now that I'm alone," Mr. Manulis observes, "but I can't imagine living anywhere else. This house is full of memories—but they're all happy memories."□

—Elizabeth Forsythe Hailey

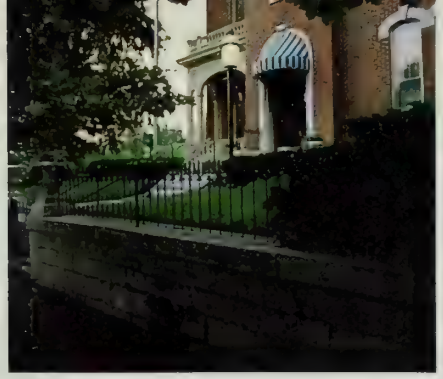
Elizabeth Forsythe Hailey, the author of *A Woman of Independent Means* and *Life Sentences* is currently at work on another novel.

TOP: Martin Manulis at work in the study. The five Emmys recall his achievement as creator and producer of the legendary television series "Playhouse 90." The lithograph on the cabinet was a gift from the artist, the late Henry Fonda, who wore all three hats in *On Golden Pond*; one, originally belonging to Spencer Tracy, was given to Mr. Fonda by Katharine Hepburn. ABOVE: The window in the master bedroom offers an enticing view of the garden. Indoors, flowers blossom on a colorful Portuguese needlepoint carpet from Stark. RIGHT: It was the garden that convinced Mr. and Mrs. Manulis twenty years ago that the house had to be theirs. While landscape architect Edward F. Warde designed the garden, the Italian ceramic seal was Martin Manulis's addition.









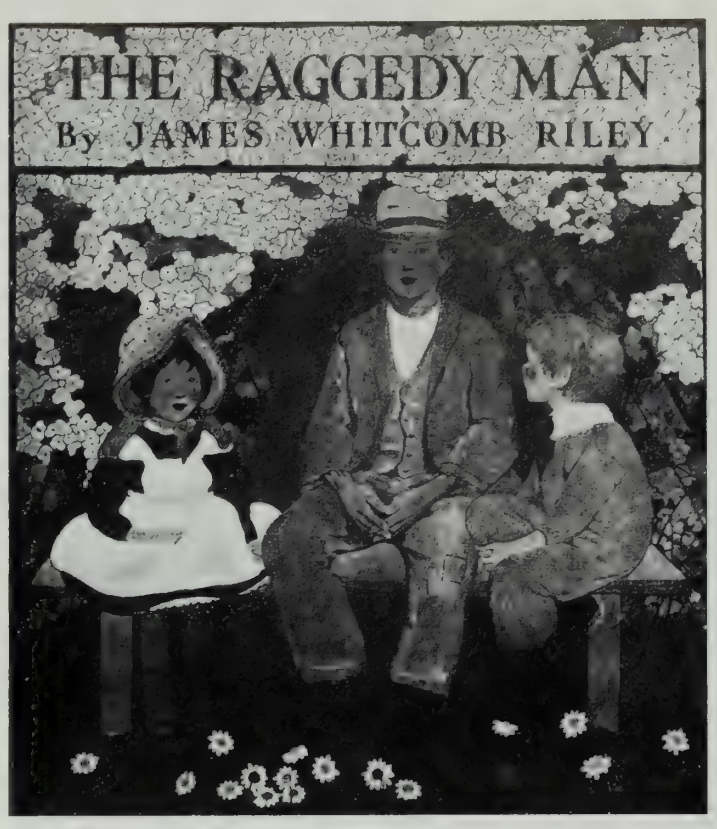
PHOTOGRAPHY
BY TONY SOLURI

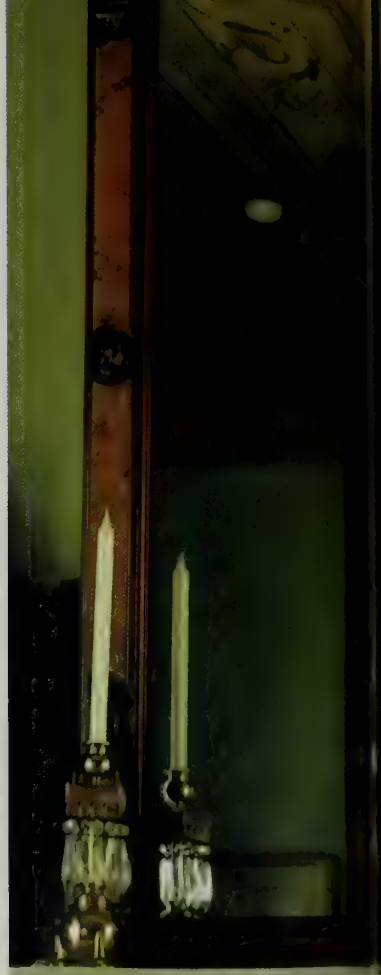


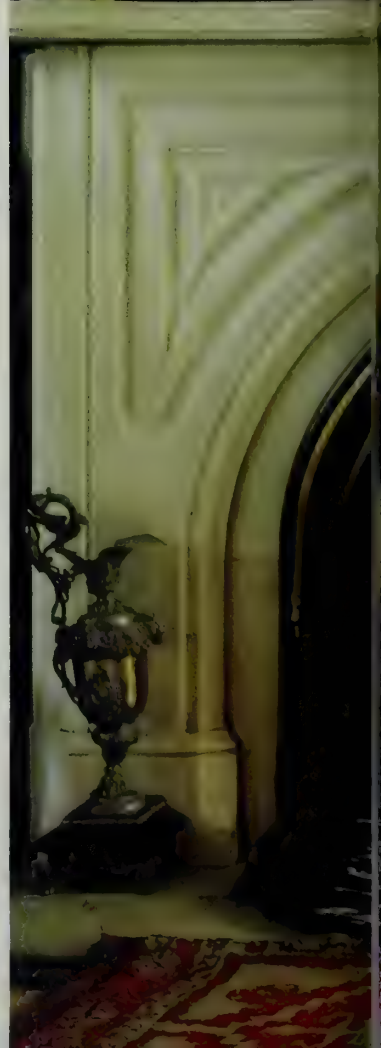
Historic Houses: James Whitcomb Riley

The Hoosier Poet on Lockerbie Street

TOP: James Whitcomb Riley, known as "the Hoosier poet," and Indiana's poet laureate, spent the last twenty-three years of his life at 528 Lockerbie Street as the guest of his close friends Major and Mrs. Charles L. Holstein, with whom he shared expenses. ABOVE: A latter-day Pied Piper, Riley authored 1,044 poems, mostly about children and many of them in dialect. He is shown here on his last birthday, surrounded by young friends. LEFT: Victorian elegance flavors the drawing room, for which Riley purchased the crystal gasolier.





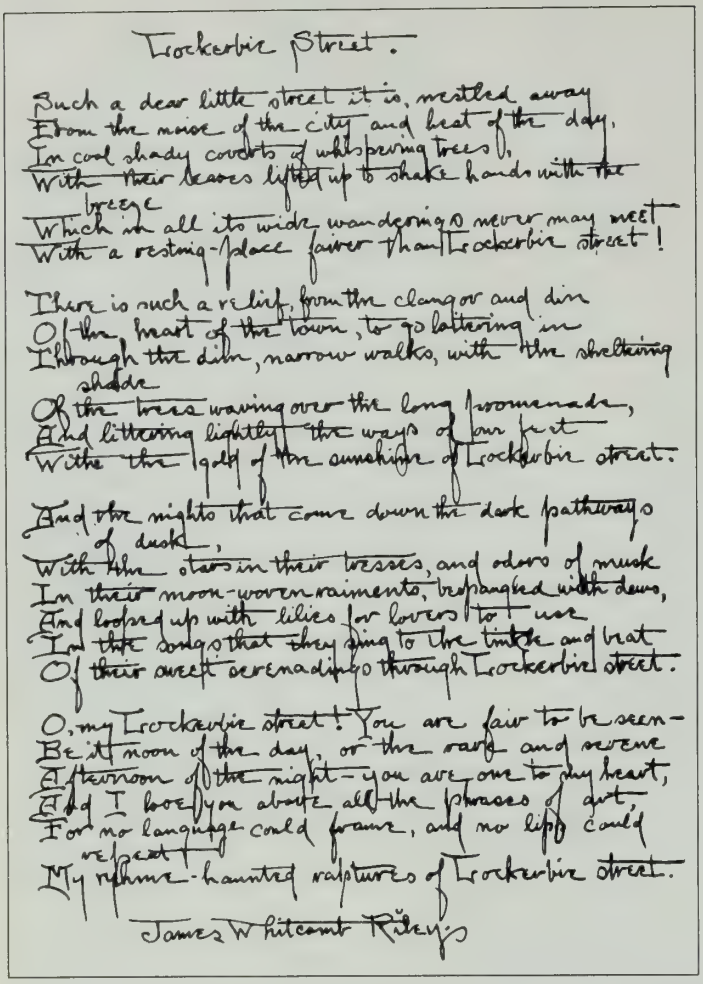


ABOVE: An illustration for one of Riley's best-loved poems, "The Raggedy Man," by Ethel Franklin Betts. RIGHT: Remembered as his favorite room in the house, the library contains many of Riley's books, and his pedestal rocker, invitingly placed near the hearth. The portrait is of Mrs. Holstein's mother, Mrs. Nickum, whose husband—also a good friend of the poet—built the house in 1872.

IN THE SUMMER of 1880, James Whitcomb Riley noticed "a mysterious young lady who whizzes about town with a vixenish mare and a clay-colored gig." The town was Indianapolis, Indiana, Riley's home. Riley was nearly thirty-one and had already begun to build his reputation as a poet and Chautauqua circuit performer. For the previous decade, he had trekked around the country, playing banjo and guitar and reciting poems in Doc McCrillus' Medicine Show. The year before he first saw his mysterious lady, he had finally had some poems accepted for publication in a New York newspaper and had given a reading in Indianapolis that had turned him into a local celebrity. Soon to become known as "the Hoosier poet," eventually he would win the title of Indiana's poet laureate and become one of the wealthiest American writers of his day.

His growing reputation made Riley a public person. With the confidence of his new fame, he was sure his activities would interest strangers. So, after industriously tracking the mysterious lady to her home, he announced his infatuation with her in the local newspaper, stating that he hoped she might see the poem he had written for her. Presumably, he also hoped she'd contact him. But his infatuation seemed more with the street on which the lady lived. "Such a dear little street . . . ," he wrote, "nestled away/ From the noise of the city and heat of the day." And, predictably, it was not the lady who responded to his poem, but the entire neighborhood. After it was published, some residents of that "cool,





Lockerbie Street.

Such a dear little street it is, nestled away
From the noise of the city and heat of the day,
In cool shady coverts of whispering trees,
With their leaves lifted up to shake hands with the breeze
Which in all its wide wanderings never may meet
With a resting-place fairer than Lockerbie street!

There is such a relief, from the clangor and din
Of the heart of the town, to go loitering in
Through the dim, narrow walks, with the sheltering shade
Of the trees waving over the long promenade,
And littering lightly the ways of our feet
With the gold of the sunshine of Lockerbie street.

And the nights that come down the dark pathways of dusk,
With the stars in their tresses, and odors of musk
In their moon-woven raiments, besprangled with dews,
And looped up with lilies for lovers to use
In the songs that they sing to the tinkle and beat
Of their sweet serenading through Lockerbie street.

O, my Lockerbie street! You are fair to be seen—
Be it noon of the day, or the early and serene
Afternoon of the night—you are one to my heart,
And I love you above all the phrases of art,
For no language could frame, and no lips could repeat
My rhyme-haunted raptures of Lockerbie street.

James Whitcomb Riley

ABOVE: The manuscript of the poem "Lockerbie Street," which was first published in July 1880 in the *Indianapolis Journal*. It won Riley the friendship of his future neighbors, though no response from the young lady for whom he wrote it. RIGHT: Windows twelve feet tall and draped in lace give a diaphanous glow to the drawing room, where Riley entertained such literary friends as Booth Tarkington, Meredith Nicholson and George Ade.

shady" avenue—which was called Lockerbie Street—appreciatively sent Riley a bouquet of flowers.

Two of the residents of Lockerbie Street, Major and Mrs. Charles L. Holstein, became the poet's close friends. Thirteen years after discovering Lockerbie Street and meeting the Holsteins, Riley joined them at French Lick, a popular resort. They returned to Indianapolis together. By accident, Riley's trunks were delivered with his friends' luggage to their house; and, since it was too late in the day to transfer the trunks to the hotel in which Riley lived, the Holsteins suggested that he spend the night with them. He wound up staying for twenty-three years.

He became a familiar figure on the street, wandering under the locust trees deep in thought, then abruptly bursting out in a loud rendition of one of his famous poems—"Little Orphant Annie," "The Prayer Perfect," or "The Raggedy Man." Children adored him, followed him, plagued him. In summer, he pulled them in a little red wagon. In winter, he pulled them on a sled. Once when a neighbor put some mattresses out on her lawn to air, the children discovered they could slide down the roof and land on the mattresses.



Riley was passing by and decided to join the sport. The woman returned; the youngsters—with Riley—scattered. Later, the woman's children, who had been among the sliders, complained of prickling on their backsides. While sliding, they had picked up dozens of tiny splinters. As she patiently plucked out the splinters the woman suddenly broke into laughter. "What's the matter?" asked one of her children. "I just wondered," the mother answered, "who's taking care of Mr. Riley's splinters."

"I remember seeing him on a streetcar," says a woman who knew him when she was a child. "He was passing out presents to all the children." He always carried a bag of peanuts in his pockets, so he'd have something to give away.

He was a complex person, sometimes exasperated by the world's demand that he be such a universal favorite among children. No matter how kind a spirit one is, being America's poetical uncle can pall.

"None of the children were ever allowed into his house," the woman remembers. "But one day as I came up to the door I heard him say, 'When are they going to stop bringing those damn brats here?' " His cantankerousness kept his sweetness from being too cloying. It made him a cross between Dickens's Micawber and Barrie's Captain Hook. He was Santa Claus played by W. C. Fields.

On a transatlantic crossing, a close friend of Riley's, Jack Dickel, nicknamed Tootles, met a surgeon from Baltimore, who was one of Riley's greatest fans. "He's my ideal," the surgeon said. "His poetry! 'When God sends rain/ Then rain's my choice.' That's become my philosophy of life. I must meet him." When Dickel returned home, he arranged an introduction. The surgeon arrived in Indianapolis on the 10:30 A.M. train. "Where's Mr. Riley?" he asked, the moment he caught sight of Dickel. "Well," his friend replied, "if he's not at the Columbia Club bar, he's at the University Club bar."

They tried the Columbia Club first. As they approached, Riley appeared in the doorway and contemplated the weather. It had been raining in Indianapolis for two straight weeks. Before Dickel could introduce the surgeon, Riley snapped, "Tootles, if this goddamn rain doesn't stop soon, I'm going to go crazy."

In the corner of the drawing room of the Lockerbie Street house in which Riley lived stands an old crank-type Victrola. Among the collection of 78 RPM records is his own rendition of his poem "Out to Old Aunt Mary's." His voice is high, reedy. It has an offhand intensity, not the thunderous tones associated with the Chautauqua circuit. It is a pleasant voice. If Riley were alive today, he no doubt would be a regular on television talk shows.

But, despite his fame—a reputation that at the turn of the century classed him with Poe, Whitman, and Longfellow—today Riley is relatively unknown. A few schools might still teach "Orphant Annie" or "When the Frost Is on the Punkin," but much of his better-known verse is too artfully wholesome to stand against the claims of modern cynicism. Reading his work today offers not so much a poetic experience as a nostalgic one. His poems, like Norman Rockwell's *Saturday Evening Post* covers, return us to an age we want to believe was more innocent than ours.

A photograph of Riley, taken shortly before his death, hangs in the upstairs hall of the Lockerbie Street house. It shows a man with a high forehead surrounded by girls in pinafores and boys in knickers. Riley looks a bit like Frank Morgan playing



A butternut table and chairs are the focus of the family dining room, where breakfast and informal repasts were enjoyed. The humidor cabinet held the poet's cache of cigars. On the vitrine is a six-volume set of his writings, published in 1913.





Above the fireplace in Riley's bedroom is Wayman Adams's painting of the poet's cherished poodle, Lockerbie, and to the left, a photograph of his friend Joel Chandler Harris, author of the Uncle Remus stories. The poet penned his verses at the desk, often late at night.

the Wizard of Oz, that lovable humbug who turned out not to be the fraud even he thought he was.

He may not fit our image of the tormented poet composing from the deepest stirrings of the heart; his was the approach of a poet with a more practical Muse. "In my readings," he once said, "I had an opportunity to study and find out for myself what the public wants, and afterwards I would endeavor to use the knowledge gained in my writing." But like the wizard he resembled at the end of his life, he is endearing precisely because he attempted to please us with what he guessed we might want. □

—David Black

Writer David Black's fifth book, *Murder at the Met*, to be published this fall, has been selected by the Literary Guild for September.

MARTEX® ENSEMBLE, "TRIBAL TAPESTRIES" ©1983 COLLIER CAMPBELL, INCLUDES PRODUCTS OF 50% COMBED COTTON AND 50% DACRON® POLYESTER.
WEST POINT PEPPERELL, 1221 AVENUE OF THE AMERICAS, NEW YORK, N.Y. 10020.

West Point Pepperell



M A R T E X 1 9 8 4

BRINGING THE ART OF COLLIER CAMPBELL

TO THE ART OF MAKING A BED

A reluctant customer arrives in his Peugeot



It isn't fair, the boy thought, he had distinctly heard "ice-cream cone" mentioned, and now here he was, instead, perched high in the air wearing a sheet while somebody named Joe pretended to be his friend and made the hair fall off his head and tickle his nose so he sneezed.

It isn't fair, his mother thought, he's still a baby! The curls were so sweet. Now he looks like a little stranger with his ears sticking out like that. And there's the back of his neck, so defenseless. She must remember to keep one of his curls, maybe tie it up with a ribbon and put it in the family album.

"Well, I'll be darned, the boy actually has a forehead!" said the father, and laughed.

The boy didn't know why it was funny, but he laughed too.



Seats wrapped in a soft, supple leather are standard equipment in the Peugeot 505 STI. Both front seats are heated in the winter.

The car in which the boy will visit the ice-cream parlor next is a Peugeot 505 STI. It is perhaps the most comfortable car you have ever sat in.

The leather seats, you see, are built with expensive polymerized foam instead of the usual bouncy springs. Your mind will tell you that you are traveling along a bumpy road, but very little of the roughness will ever reach you through the seats.

Almost every imaginable luxu standard equipment: air conditior electric sunroof; central locking; e tric windows; cruise control; powe assisted steering and brakes; and s

The Peugeot is very much a ca for comfort of body.

It is also a car for comfort of m There are hidden locks that can b



revent children from accidentally
ning the rear doors.
Fitted with such exotica as silver-
ed spark plugs and magnetic-pulse
tion, the gasoline-engined 505 STI
signed to carry you 30,000 miles
veen tune-ups. (Also available is a
ocharged-diesel engine.)
Prices of the sedans and station
ons of Peugeot range from $11,300 to $17,965.* If you would like to know more, please call 1-800-447-2882 toll free anywhere in the continental U.S. for a facts-filled brochure and the name of your nearest Peugeot dealer.

*Based on P.O.E. manufacturer's suggested retail prices. Actual prices may vary by dealer. Destination charges, taxes, dealer preparation, if any, and license fees are extra.

PEUGEOT

© 1983, Peugeot Motors of America, Inc.

An American Ethos Defined
continued from page 121

the testers crowning the beds is, astonishingly, of the appropriate age. In another bedroom is a 1771 Susquehanna River Valley slant-top desk, refulgent with inlays, that was loaned to an exhibition at the National Gallery. Nearby, a rather plain, early (1748), signed high chest by Christopher Townsend of Newport stands on graceful slipper feet.

The extravagance that sometimes burdened even the finest work of the eighteenth century is not apparent. "We're high plain style," one of the owners says, "pottery, not porcelain."

In the eighteenth-century prototype, "windows were small, and ceilings were low. So the house is not well lighted." Candles are burned at mealtime. In many fixtures, tiny hand-blown filament bulbs replace candles, creating the verisimilitude of candlelight—and requiring complex electrical alterations. "Everything we do here is a federal case," one of the owners says wryly. But the effect of candlelight is essential to the total period form, shaping soft and complex shadows on untinted white walls. The colors of furniture, fabric and accessories incline toward muted tones, but can explode in highlights, as from the gleaming finish of 250-year-old mahogany. Room moldings are painted authentically; some of the wood trim is in its natural state.

The couple's concept of space echoes their favorite era's practical requisites. "I perceive space in closed forms," she says. "This house is not open to nature, to the landscape. It relates to the economics of the period, with little rooms, long halls, many doors, the closing off of one area from another. The house is based on the development of a family, a growing into larger quarters. It is related to a climate, and a functioning of one room for many conditions."

Out-of-doors, the pursuit of an eighteenth-century ethos converges on a half-acre formal garden. Dwarf English boxwood lines geometric beds where flowers bloom from





Sterling, Pewter, Silverplate. For brochure write: Kirk Stieff, Dept. 24, 800 Wyman Pk. Dr., Balto. MD 21211

spring to frost. A separate vegetable level offers espaliered fruit trees, and kitchen and medicinal herbs, together with a lengthy roster of vegetables. "Again, we enclosed space. Although the garden is useful and functional, it is still enclosed by a fence and wall, a visual separation," she says. A fieldstone barn—shelter for the sheep—faces the house across a courtyard, enhancing the farm



"We believe in his ideas of taste," say the collectors, of the guidance provided by dealer Harold Sack. A pair of leather vessels, early prototypes of ceramic Toby jugs, rest atop a superbly carved Hadley chest. Centered above the Delft-style punch bowl is an 18th-century mourning hatchment, worked in silk.

character. A guest house, authentic to its rose-head nails, overlooks a swimming pool and tennis court, the only twentieth-century compromises.

The owners agree that "the house did it, creating a whole way of living." Their children "planted vegetables, helped birth the lambs, spun and wove, played the harpsichord and pianoforte. It enriched their lives tremendously and kept them busy." The children are grown now, but the spirit of the house still shines. "It's put a spell on us," she says.□

—James S. Wamsley

James S. Wamsley, who writes on American history and artifacts, is working on a book on the collections of the Henry Ford Museum.



©THE WICKER WORKS 1983/ROBERT EMMETT BRIGHT PHOTOGRAPH

TO THE ACCREDITED TRADE ONLY

PETER ROCCHIA

the wicker works

send $5 for design portfolio to PETER ROCCHIA,
267 eighth street, san francisco, CA 94103; telephone (415) 626-6730; telex 330408

showrooms

san francisco, los angeles, seattle, denver/kneedler-fauchere;
portland/wayne martin, inc; **dallas, houston**/walter lee culp assoc;
chicago, troy (mich.), cleveland/donghia showrooms inc, **boston**/george and frances davison;
new york/jack lenor larsen; **philadelphia, washington**/duncan-huggins, ltd;
miami, atlanta/jerry pair & assoc;

overseas showrooms

kuwait/patrick benyari; **jeddah**/ahmad & mohammad saleh kaki;
portocervo (sardinia)/studio 7; **rome**/moroni rocchia

Timeless Designs Go Right To The Top. Focal Point.

Focal Point® cornice mouldings of tough lightweight Endure-all.™ Beauty that appears hand-sculpted, molded in single members that install with hammer and nails, come ready to paint or stain. In short, Focal Point makes master craftsmanship feasible for today's homes. Choose from the industry's largest selection of patterns to add drama to any style, especially contemporary. Take your timeless designs right to the top. With Focal Point. Send $3 for our brochures.

Dept. ad4/2005 Marietta Road, N.W.
Atlanta, Georgia 30318/404-351-0820



Rob Wellington Quigley
continued from page 143

property, like a small village, the interiors are contemporary. Only the Mexican tile floors give a consistent clue that the house is Spanish.

"Spanish buildings have a tremendous sense of weight," says Rob Quigley. "But beyond giving the walls that feeling of weight, I didn't see any need to be literal, either inside or outside. I didn't overindulge the Spanish. As long as the courtyard, for example, has a focus and a center, it doesn't need a fountain. You might expect wrought iron for railings, but we chose to use pipe railing instead,

"The most important quality for a house should be a sense of mystery."

to allude to the essence of the style."

In this apparently Spanish or California-Style design, Mr. Quigley is mixing his images, keeping the house from becoming too anecdotal and quaint. The architect characteristically plays lighter forms off against the heavier, "using the feminine and masculine in contrast." He creates architectural tensions by establishing oppositions. The house, then, has aluminum frame windows within walls intended to resemble masonry or adobe; there is a glass and aluminum second floor gallery, called a *mirador*, which rests lightly on the stuccoed walls. Incorporated into the house's strong gesture at symmetry, with its east and west wings, are many secondary, supple asymmetries, such as the curved handrail in the rotunda.

Summing it up, the architect comments: "The house is historical more in the essence of its plan, massing and sense of ceremony than in its overt style. And in many ways it is modern as well as traditional."□

—*Joseph Giovannini*

Before joining the *New York Times*, Mr. Giovannini was the *Los Angeles Herald Examiner*'s architecture and urban design critic.



The rediscovery of Sea Island™ Cotton.

Like a find of buried treasure, Sea Island cotton is back more impressively than ever. Emerging through history as a legendary cloth, this is a superlative cotton (in many cases finer than silk). Renowned to be extraordinary. Rich beyond compare. It's rare. Exceptionally rare. Yielding much less per acre than far-related cousins, the fibers take their time to grow luxuriously long. And because the longer the fiber, the finer the fabric, the first touch will change your perception of cotton forever. Sea Island cotton. Now nothing less will do.

Available in fine men's and women's apparel at select stores. Soon to be seen in fabrics and designs for the home.

SEA ISLAND™ COTTON

Sea Island Cotton Growers Ltd.©
This trademark is your assurance of the genuine Sea Island cotton. Look for it.

Threadtex, Inc. 411 Fifth Avenue, New York 10016.
Exclusive worldwide agents of The Sea Island Cotton Growers Association, Ltd.

pace®



5505 COFFEE TABLE / DESIGN LEON ROSEN DESIGN PATENT 240186

THE PACE COLLECTION INC./ 321 EAST 42 STREET, NEW YORK N.Y. 10021 / (212) 838-033

CHICAGO · LOS ANGELES · MIAMI · DALLAS · ATLANTA · WASHINGTON, D.C. · DENVER · BOSTON · SAN FRANCISCO

THE VERY BEST-SELLING FRAGRANCE IN BEVERLY HILLS.



The Extraordinary Mother's Day gift

Available at Giorgio, Rodeo Drive; Bloomingdale's, and now very few select stores.

Or call our unlisted toll-free number 1-800-GIORGIO.

A Conversation with Henry Moore

A MAN WHOSE NAME conjures up images of monumental sculptures that fascinate, confuse, stimulate, or startle, Henry Moore demands a response from his viewers. No one can remain indifferent to a Moore sculpture. Using shapes with familiar organic origins, but unfamiliar conformations, he forces us to look more closely. In short, he forces us to see.



JAMES WALSH ERLER



COURTESY OF THE HENRY MOORE FOUNDATION



COURTESY OF THE HENRY MOORE FOUNDATION

Passionate and prodigious, Henry Moore has created his own unmistakable style of monumental sculpture. His first love, drawing, is captured in sketches from 1975—a maternal group (above) and a buxom circus rider (right). In a new step for Moore, these have been translated into artfully woven tapestries.

Now eighty-five, Henry Moore lives and works near the country village of Much Hadham, thirty-three miles northeast of London. (See *Architectural Digest*, March 1980.) Although suffering some of the maladies of old age, he works long days on his various projects. He can often be found elbow deep in clay, shaping a small maquette, working with the intensity of a man deep in discovery.

Moore's drive to draw and, later, to sculpt, has been part of his character since childhood. "I knew I wanted to be a sculptor when I was a little boy," he recalls. "I looked forward, in my elementary school, to drawing lessons. They were on Friday afternoon, from half past three to four—the last half hour. The teacher was tired and the children were looking forward to the weekend, but for me it was the most exciting half hour of the week, because I was allowed to draw."

His father, a Yorkshire coal miner, had academic aspirations for his children, and wanted Moore to be a teacher. The outbreak of World War I removed the need for a decision on that point. At eighteen, Moore enlisted in the army, cannily choosing a regiment that would station him in London during the training period.

"Being in London was the wonderful thing," he says now, "because of the National Gallery and the British Museum—particularly the British Museum. I went twice a week. On Sundays I spent the whole afternoon."

There Moore taught himself the

continued on page 214



THE LUXURY EXPRESS.

The 1984 Nissan Maxima is true luxury in motion. No longer do you have to make the choice between luxury and performance, because Nissan technology now brings you both. In one magnificent automobile.

When you slip into a Maxima, the luxury is obvious. Choose optional, sumptuous leather or rich velour, a power driven sunroof, a digital dash with graphic read-outs. Enjoy conveniences like the vocal warning system, power windows, door locks and antenna. Listen to the eight speaker stereo that includes a cassette deck with Dolby. Available in either sedan or wagon models.

And when you drive it, the performance is striking. A fuel-injected six cylinder engine whisks you away on fully independent suspension. Everything about the new Maxima tells you. This is more than a luxury car. This is Major Motion.

AT YOUR DATSUN DEALER.

COME ALIVE, COME AND DRIVE **MAXIMA**

MAJOR MOTION FROM NISSAN

NISSAN



Some of us have more finely developed nestin



Karastan Rug Mills, a Division of Fieldcrest Mills, Inc

nstincts than others.

INVEST IN *Karastan*®

A Conversation with Henry Moore
continued from page 210



Huge tapestries like this one reinterpret Moore's subtle, color-washed drawings—blots and all. "That's the surprise, the excitement," he says.



Generations of mothers and children populate the Moore universe. A grandson's birth prompted the woven renderings of this eternal theme.

history of sculpture, "trying to understand what the world had already done, because then you can go from there." Much of his excitement stemmed from his discovery of primitive art—particularly African and Mexican—which became the foundation for his understanding of sculpture. The museum's Chac-Mool, a large statue of a reclining Toltec god, stimulated Moore's interest in what he calls "the reclining-figure problem." Thus, one ancient sculpture became the basis for a myriad of works by this prolific artist.

"All art has its roots in the primitive, or else it becomes decadent," claims Moore. "Nine-tenths of my understanding and my experience of sculpture comes from those days at the British Museum."

After the war, he received a scholarship to the Leeds School of Art. At the time, they had no sculpture school, but started one for him, appointing a teacher who had young Henry Moore as his only pupil. "For a whole year he was behind my back. I got fed up with the sight of him. But he taught me everything he knew, really, technically, in that first year."

At Leeds, Moore began to face the controversy over his work that has since been a constant clamor in his life. "There was the academic idea that painting and sculpture were to copy nature, were to be photographic. By my knowing things from the British Museum, and so on, I realized there was much more expression to be found. I didn't believe that the more you got it to be like a photograph, the better."

At the same time, contemporary artists were moving away from the heroic bronzes popular for so long in Europe. They experimented instead with direct stone carving, producing radical new work. Moore, of course, was influenced: "I came in at that period and took over, as it were, the fashion—not the fashion, the interest—in stone carving.

"Brancusi helped me to concentrate on it. Instead of realistic portraiture, which had been mostly what prevailed in Europe after the Renaissance, right up to Victorian times, he made us see what a beautiful shape an egg was. Just the simple shape of an egg."

Henry Moore's own interest in simple, organic shapes has not changed. In several of the studios on his estate, bones and shells lie scattered on tables. He collects them when he goes on walks. He will often handle them, feeling their contours, memorizing their structure. In one room, an elephant skull with a remarkably Moore-like quality is carefully placed on a pedestal.

In 1921, Moore won a scholarship to the Royal College of Art in London. In his time, there were only five students of sculpture. "Barbara Hepworth was a girl I was a bit sweet on," Moore confides with a twinkle in his eye. "She changed to sculpture from drawing—she hadn't done sculpture till she came down to London. She changed to go to sculpture school with me." And so Moore's youthful flirtation with Hepworth (see *Architectural Digest*, April 1981) influenced the career of another of this century's most renowned sculptors. Moore and Hepworth did not marry, however, and he wed the Russian-born Irina Radetzky in 1929.

Moore stayed on as a teacher at the Royal College of Art, but after years of controversy over his unorthodox ideas, he resigned in 1932. Teaching at the Chelsea School of Art followed, until the school was evacuated from London during World War II. Moore again resigned, delighted to be released from academic shackles. Any

continued on page 216

Adolfo knows.
Herb Caen knows.
Douglas Fairbanks, Jr. knows.
Robert Mondavi knows.
Dennis Stanfill knows.

Today, Audemars Piguet stands alone as the most exclusive watch all over the world; a watch whose Swiss heritage dates back to 1875.

Successful and influential, you also stand alone in search of the same deliberate exclusivity that sets you apart from the crowd.

While there are no limitations on the efforts we make to satisfy you, there are strict limitations on the number of watches we choose to make. We will not deviate from this policy. Today, tomorrow, or ever.

Others may never know why you have chosen to wear an Audemars Piguet.

But you know. You've always known.

Audemars Piguet

Known only by those who know.



Day and date
Self winding and water resistant
In 18K gold with leather strap
or 18K gold bracelet

1984 Found only at the most exclusive jewelers
or brochure, write Audemars Piguet, 350 Fifth Avenue, NYC 10118



COPYRIGHT 1983 KIDDER PEABODY & CO INCORPORATED

Kidder, Peabody & Co. INCORPORATED
Founded 1865
Members New York and American Stock Exchanges
—over 60 offices worldwide / Member SIPC—

You're invited to an Aristocratic Weekend in New York

Now enjoy the most sumptuous side of New York life at the renowned Regency, New York headquarters of the rich and royal from across the world.
More than a hotel weekend, it's your entrée to life at the top.

3 Days/2 Nights, $149.95
per person, double occupancy,
Friday or Saturday arrival only. Effective through September 9.

Plan includes palatial accommodations, Champagne Brunch in Le Restaurant, cocktail in the Regency Lounge, the Sunday N.Y. Times delivered to your room, complimentary parking, all taxes and gratuities on above items.

The Regency Hotel
Park Avenue at 61st Street, New York 10021 • (212) 759-4100 • Telex: 147180
See your travel agent or call toll-free 800-223-0888.
(In New York State, call toll-free 800-522-5455.)

A Conversation with Henry Moore
continued from page 214



ROSEMARY ELLIS

"The reclining-figure problem," as Moore terms it, has engaged him since school days. A tapestry presents three joyful solutions.

absences from his own work were becoming anathema to him.

And since then, he has been a tireless worker, often breaking new ground, particularly in his efforts to restore a sense of dimensionality, of spatial "completeness," to sculpture. Broad forms, stylized yet emotionally recognizable in their yearning or contentment, have become almost synonymous with the Moore name, as has the interaction of positive and negative space in a single sculpture.

Problems of scale also intrigue him. Moore's "first draft" of even the largest bronze is a small maquette, five to eight inches long, "so you can get it in your mind all at once." He then makes a larger model, about three feet across, and finally the enormous prototype itself—the pieces first carved in foam, then shipped to a foundry in Berlin for casting.

Moore's overriding fascination with three-dimensional work sparked a lifelong animosity—"my pet peeve"—toward architects.

"When I began," he explains, "architecture was the 'mother of the arts.' The sculptor and the painter depended on the architect to find them a job. I resented this—architects using artists only if they wanted to fill in

continued on page 218



Any similarity between this and our Hartmann Casuals is purely intentional.

Surely you've noticed that in a drawer, clothes lie flat and unwrinkled. And that shirts, blouses and other travel items are invariably folded with squared corners. So that one must inevitably conclude, as we did many years ago, that the ideal bag should be shaped like a drawer. That is, if you want your clothes to arrive flat, unwrinkled and neatly organized.

Indeed, you'll notice that even our most recent Casuals, the Soft Pullmans and Club Bags, also maintain their square in a world that's going round at the edges. And they're kept square with spring-steel piano wire in the welts and polypropylene support stays.

Of course, man or woman does not live by unwrinkled clothes alone. So, as with all Hartmanns, we've endowed our Casuals with enough pockets and extra features to accommodate a plethora of personal objects. Plus Hartmann's famous fully-opening zipper design. So that, unlike our round-cornered slit-opening competition, our main-compartment zipper allows full-view open-drawer access without ever biting the hand that feeds it.

Naturally, Hartmanns are available in a variety of finishes and fabrics (see photo), including our famous exclusive industrial belting leather. After all, just because you're traveling light is no reason to cut corners.



DuPont TEFLON® soil & stain repeller

Send for a list of your nearest Hartmann dealers, Dept. 5A11

© 1983 Hartmann Luggage, Lebanon, Tennessee 37087

hartmann

We don't cut corners.

EXCALIBUR®

For twenty years Excalibur motorcars have been driven as a personal expression of accomplishment and lifestyle.

The Excalibur's exceptional craftsmanship, integrity of design and marketing philosophy of limited production have created a proven investment value.

The Excalibur was conceived for those who have the means to acquire the finest and is manufactured accordingly. No compromises.

Drive one today . . . and understand.

Please write or call for your nearest Excalibur dealer: Excalibur Automobile Corporation, Department B, 1735 South 106th Street, Milwaukee, WI 53214. 414-771-1815.



An Adam mantle in neoclassic style with Brescia marble Greek key inlaid against white marble. Finely carved center medallion of goddess and child flanked by urns. England, circa 1770. 79"W; 57-1/2"H; 6"D (opening — 49"W; 42"H)

Louis XV carved wood and gilt overmantle mirror with flourishing foliate and scroll cartouches. 18th century France. 76"W; 70"H

Pair of Meissen porcelain three-branch candelabra with foliate ormolu mounts with male and female musicians surrounded by flowers. Germany, circa 1830. 12-1/2"W; 19-1/2"H

Call or write for our catalog which contains an extensive collection of English and French mantels in a variety of styles and materials.

Manheim Galleries New Orleans

409 Royal Street
New Orleans, LA 70130
504-568-1901



A Conversation with Henry Moore

continued from page 216

the blank space. Where they couldn't put in a window, they thought of putting a picture or a relief. It wasn't what I wanted to do at all. To me, architecture, on the whole, is the profession that has let my generation down, in the last forty or fifty years."

As an artist, Moore considers himself a man with a mission—literally, to open eyes. "That's the whole thing about painting and sculpture," he says. "It's to make people look. I would make drawing a compulsory subject, just like learning grammar, to make people use their eyes. Because

"The human body is the basis of all visual art, in my opinion. Anyhow, it's my basis."

when people draw—they might not draw well; it doesn't matter—they have to look very differently. If I made you draw my hand for an hour, you'd have really looked at it. You would see something that you hadn't seen before."

In Moore's case, the focus is on the human body. He strongly believes our physical properties—that we stand upright, rather than on all fours; that we lie down to sleep—give us a sense of balance, a sense of the vertical, vastly different from other creatures.

"All these facts about the human body are basic to our response to the world," he says earnestly. "When we see a flower sticking up on a stalk, it's like the way we're held up inside by the bones. It all comes from our bodies. The human body is the basis of all visual art, in my opinion. Anyhow, it's my basis."

Moore speaks with the confidence and authority of one who has been extraordinarily successful, one who has earned his place among the richly praised—and rewarded—luminaries of the art world. Yet it is the creative,

continued on page 220

THERMADOR: THAT TIMELESS QUALITY

Quality that endures, in kitchen appliances already ahead of their time.
MicroThermal, Micro-Convection and conventional ovens.
Downdraft and conventional gas and electric cooktops.
Superb dishwashers, compactors, and hoods.
20 exceptional kitchen appliances
crafted without compromise.
Plan for the future.

Thermador

When performance counts.



Selected models available in Canada

NI

For a free brochure contact your dealer or write Thermador 5119 District Blvd., Dept. E, Los Angeles, CA 90040 (213) 562-1133
A division of NI Industries Inc.



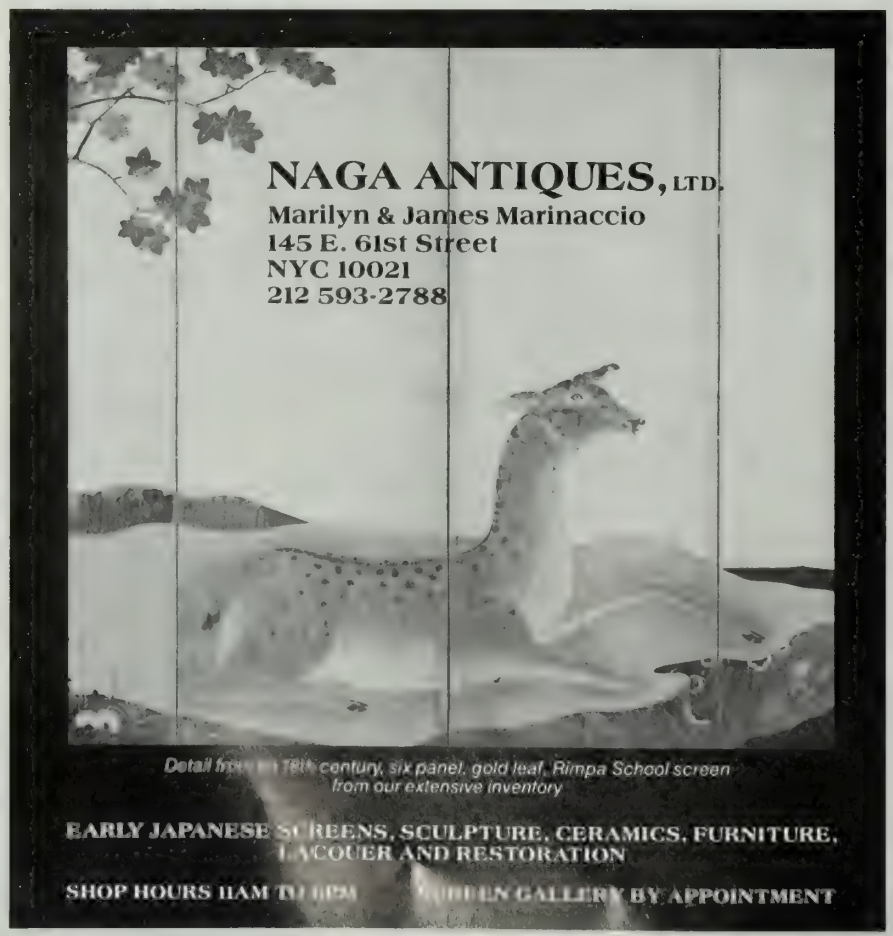
Wailea is Hawaii's superb beach resort.
Five uncrowded beaches front 2 luxury hotels and 3 villages of garden condominiums. Nearby are 2 celebrated golf courses and a 14-court tennis club offering Hawaii's only grass courts. All about is matchless scenery and year-around summer.
Spacious. Luxurious. Wailea is a place apart.

Ask your travel agent or write:
WAILEA, Box 3440, Honolulu, HI 96801

Maui Inter-Continental Wailea
Stouffer's Wailea Beach Resort
Vacation Resorts /Wailea (condominium rentals)

HAWAIIAN AIR your best way there.

Wailea Maui



A Conversation with Henry Moore
continued from page 218

sensuous process he loves most, and refers to most often.

"Art is not to do with the practical side of making a living. It's to live a fuller human life. All the arts are based on the senses. What they do for the person who practices them, and also the persons interested in them, is make that particular sense more active and more acute. Painting and sculpture help other people to see what a wonderful world we live in."

Moore's contributions to that world can be particularly felicitous. In the farthest meadow of the grounds of his estate stands *Sheep Piece*, his gift to the sheep that graze in that field. The inside of the arch, and the bottom curves, are polished where sheep have enjoyed rubbing against them. The sculpture, which would fill an average-size room, is truly at one with its environment.

Indoors, the presence and creative force of the artist can be sensed everywhere. Half-finished works testify to the volume of sculpture still being tackled by Moore, with the help of assistants. It is clear he plans to continue working for as long as he can.

Currently, and through July 1985, his experiments in an unexpected mode are touring the United States. This exhibition pairs eight of the artist's drawings with wall-size tapestries translated from them—a surprising conjunction that, like his other work, seems inevitably right, once it has been seen. Interpreted by five weavers, Moore's most important forms—mothers and children; the reclining figure—reappear with their monumentality somehow intact, but softened, gentled, as if seen through fog in a landscape. What emerges most clearly is that this octogenarian master continues to find new ways to give his vision flesh, to surprise us, and in our surprise, to make us see.□

—Catriona Tudor Erler

Catriona Tudor Erler is a free-lance writer living in Del Mar, California. "Henry Moore: A New Dimension" is organized by the International Exhibitions Foundation, Washington, D.C., in connection with the Henry Moore Foundation and the lenders of the tapestries.

AIR FRANCE PREMIERE: WHERE MICHEL MARTIN'S CREATIONS SOAR.



We want you to know the man who lavishes such care on the selection and preparation of the outstanding cuisine and French wines served in Air France Première.

He's Michel Martin of Montargis, France, and he's our master chef for all flights from the United States.

A member of the Cordon Bleu and Académie Culinaire de France, Chef Martin has won more culinary awards than even he can remember.

The man is a perfectionist. Your meal must not look or taste like airline food. And it must be served as it would be in any of the great French restaurants he's presided over on both sides of the Atlantic.

So, even though you're miles above the Atlantic, you find your dining table being covered in linen, and set with Limoges and silver.

Michel Martin gives his undivided attention to the presentation, appearance and substance of your meal.

And Air France gives that same kind of attention to every other detail. From the luxurious Jet Sleeper seat to the expanse of your personal space, the sumptuousness of Air France Première makes the difference.

AIR FRANCE

WE'RE AIMING EVEN HIGHER

RICHARD GREEN

44 Dover Street
London W1X 4JQ
01-493 3939
Telex: 25796 GREEN G



Harry Watson (1871-1936)
By the stream
Signed
Canvas: 41 x 53 in/104.2 x 134.6 cm

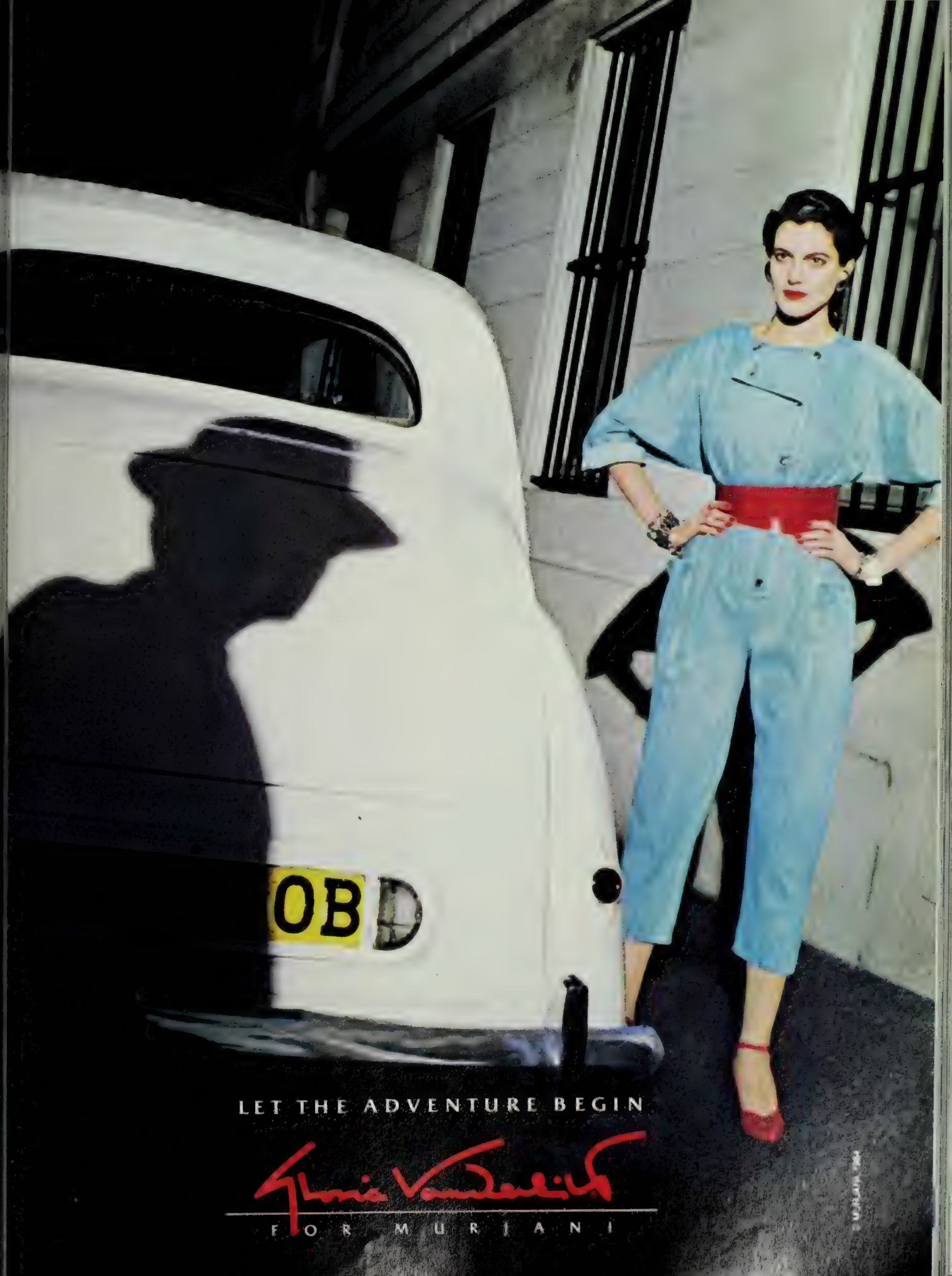
Opens May 10th

Fully illustrated catalogue
$20.00 including airmail postage

Exhibition of Modern British Paintings

including works by the following artists:

Frank Bourdillon
Mark Fisher RA
Sir William Russell Flint RA
Stanhope Forbes RA
Edward Frampton
Herold Harvey
Edward Atkinson Hornel
Laurence Stephen Lowry RA
Campbell Mellon
Sir Alfred Munnings PRA
Walter Richard Sickert RA
Edward Seago
Harry Watson
Frederic Whiting
Charles William Wyllie
William Lionel Wyllie RA


OB
LET THE ADVENTURE BEGIN
FOR MURIANI

"How often in a lifetime are you given the opportunity to own a portfolio of fine art destined to become a part of American history?"

Robert Fitzpatrick
Director, Olympic Arts Festival
Vice President, LAOOC

"Artists were selected from throughout America, representing different generations, viewpoints and styles, each with a distinctive vision of this unique international event. Assisted by top museum directors and curators, the Olympic Committee chose distinguished painters, photographers, sculptors and graphic designers to celebrate Los Angeles, the Olympics and the summer of 1984."



ROBERT FITZPATRICK

When a runner carrying a flaming torch enters the Los Angeles Memorial Coliseum on July 28th, the most momentous spectacle in all of sport will begin. The 1984 Olympic Games. An incredible synthesis of long-standing tradition, international competition, individual achievement. And visible affirmation, reborn every four years, of the inevitable triumph of the human spirit.

A source of deep pride to Americans

This year's convening of the Olympic Games will afford particular pride to us as Americans—because it will be the first summer in 52 years that the Olympic Games are held on American soil.

It will be an event unique in modern American history. An event of which legends are born, as athletes from every corner of the world pursue their quest for gold and glory. It will be a time to be savored not just once, but captured and preserved for all time.



PURYEAR

A landmark event in fine art

In ancient Greece, Olympic achievement was immortalized in art so beautiful it has endured even to this day. Now, to celebrate this year's Olympiad, the Los Angeles Olympic Organizing Committee has commissioned sixteen distinguished contemporary artists to create "a distinctive, dramatic and timeless image of the 1984 Olympic Games that Americans might enjoy for years to come." The result: an inspired collection of major importance, worthy of display in even the most prestigious galleries. A portfolio of fifteen Official 1984 Olympic Fine Art Posters.



HOCKNEY

Exclusive signed limited edition

Knapp Communications, the parent company of *Architectural Digest*, is the exclusive sales agent for a single, firmly limited special edition of these Olympic Fine Art Posters, *with each poster personally hand-signed by the artist who created*

100 signed, limited-edition sets reserved exclusively for

. The words "firmly lim-
ed" are used advisedly,
ecause this edition of
gned posters is re-
tricted to a total of only
50 Collector's Sets, of
hich 100 have been
eserved especially
or *Architectural Digest*
eaders. These special
ets will be greatly
ought after by collectors
f fine art, Americana
nd memorabilia; and are
estined to be prized,
own through the years,
or their beauty, histor-
tal significance and intrinsic worth.



GREIMAN/ODGERS

Diverse visual statements

A great diversity of style and interpretation is manifested in he works of these major artists—even as there is diversity n the Olympic events and the international character of the Games.

Consider, for example, the fascinating interplay between eality and illusion in the shimmering image of a swimmer reated by the innovative English artist David Hockney, in is grid of twelve sequential photographs.

The noted artist Robert Rauschenberg has used the fficial symbol of the Games to capture a vivid panorama of Americana. By juxtaposing images, he creates microcosms f the converging complexity of culture in the historic vent. In contrast, Martin Puryear celebrates the Olympic orchbearer in the style of a prehistoric cave painting superimposed on a map of the Los Angeles freeway ystem.

The gifted graphic arts team of April Greiman and Jayme Odgers is represented by a boldly specific work depicting n athlete's legs apparently leaping from one true-to-life eality toward another more metaphorical. Abstract xpressionist painter Sam Francis has used the target ormat to create a poster image that beautifully reflects the nergy and excitement of the Olympics.

And then there is Billy Al Bengston's collage-like format, which brings to mind a Japanese aesthetic. Roy Lichtenstein's depiction of the dynamism of horse and rider n a single electrifying form. Carlos Almaraz's xpressionistic vision of the city. And imaginative works by ohn Baldessari, Lynda Benglis, Raymond Saunders, Richard Diebenkorn, Jennifer Bartlett, Jonathon Borofsky nd Garry Winogrand.

Extraordinary devotion to quality

Each 24 by 36-inch poster has been printed, in up to twelve ink colors, on heavy 100% rag, acid-free stock, using only artist-approved proofs to assure faithful color reproduction. Only 750 of these posters have been signed, and each signed set of fifteen posters is accompanied by a Certificate of Authenticity to guarantee its exclusivity. The complete set of signed posters is carefully assembled in its own specially constructed portfolio box, which permits convenient storage and ensures safe delivery to your home or office.

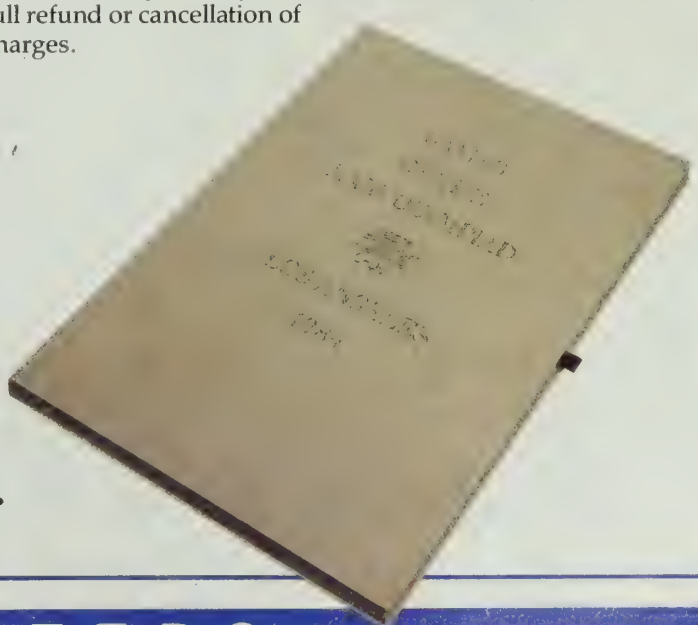
The cost of each Collector's Set of fifteen hand-signed Official 1984 Olympic Fine Art Posters is $3,750. (This includes the portfolio box and insured shipping and handling.) We must emphasize again: this is a single *firmly limited* edition. Once the specified 100 signed sets reserved for *Architectural Digest* have been purchased, we cannot guarantee the availability of sets.



RAUSCHENBERG

Guarantee of satisfaction

In consideration of the extraordinary nature of this offering, you are urged to fill out the accompanying invitation card and post it at your earliest opportunity. Orders will be honored on a first-come basis. *Your unqualified satisfaction is guaranteed.* Any set may be returned within thirty days for full refund or cancellation of charges.



ARCHITECTURAL DIGEST readers.

FINE ART POSTERS

Shaker Furniture — The Price of Perfection

OVER A YEAR AGO, at a modest Shaker auction in Pittsfield, Massachusetts, a seven-foot-high, two-door stained cupboard sold for the lofty sum of $14,300. The price far exceeded the expectations of auctioneer Willis Henry, who organizes regular Shaker events. "Shaker furniture is avidly sought after by a small but determined group of collectors," he says, "some of whom have been at it for many years." While bids for western pieces are still slumbering, those for rarer Shaker forms from Maine, New York and New Hampshire have reached astonishing new heights.

Thus far, the two highest prices to be paid for any Shaker object are $34,100 for a circa 1810 Benjamin Young tall case clock, which sold at Sotheby's January 29, 1983 American furniture auction, and $34,100 for a curly maple five-drawer chest sold at Pioneer's May 2, 1982 Shaker auction in West Brookfield, Massachusetts. Both prices were paid by relative newcomers to the field. According to Ohio Shaker specialist Charles Muller, such five-figure sums have distorted what was once a market devoid of millionaire collectors. "Some of these very high figures are coming from people who often do not own another piece of Shaker furniture and may not buy another," he says. Willis Henry disagrees, adding, "These pieces will soon start to dry up, and prices should rise accordingly. Then, as the great collections from the thirties and forties begin to appear on the market, the thirst for those pieces will grow." In short, Shaker prices can go in only one direction.

The Shakers, one of the earliest and



PAUL ROCHELEAU/HANCOCK SHAKER VILLAGE, INC.

Product of an unwavering drive for perfection, Shaker furniture has been accorded favorable status at auction in recent years. Maple boxes (above) are now worth from $325 to $1,000, while a tiger maple dry sink (below left) can sell for eight times as much. For many, nothing is more satisfying than the Shaker ladder-back chair (below right)—"made by someone capable of believing that an angel might come and sit on it," says E. D. Andrews. A fine example can fetch up to $3,300.



HANCOCK SHAKER VILLAGE, INC.



PAUL ROCHELEAU/HANCOCK SHAKER VILLAGE, INC.

continued on page 230



contemporary furniture, handmade
collectable, visit a McGuire showroom.
a 36-page, full-color booklet, send $3
McGuire, Dept. AD5-84, 151 Vermont
et, San Francisco, CA 94103.

Other showrooms: Los Angeles, New York, Dallas, Boston, Miami, Atlanta, Chicago, Seattle, Denver, Portland, High Point, Washington, D.C. International: Belgium, Canada, France, Greece, Great Britain, Italy, Switzerland, West Germany.

McGUIRE



John Watson

LANDSCAPE ILLUMINATION

You deserve the most beautiful lighting in the world.

Our professional organization, with 37 years of pioneering experience, is internationally recognized as the leading authority in our field. Utilizing energy efficient lighting components, we offer the latest in design of aesthetic and security lighting systems to meet today's concern for energy and rising crime. Let the magic of John Watson's "MoonShadows™" provide you with a new and exciting nighttime living environment. Nationwide:

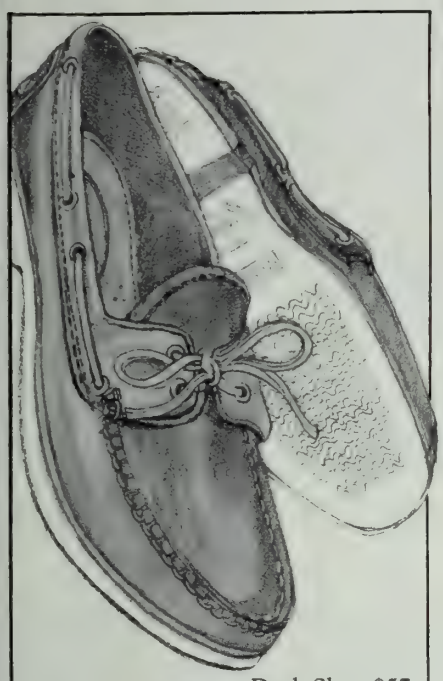
Home Office Dallas (214) 630-7751 • Houston (713) 461-0758 • Austin (512) 444-8993
• San Antonio (512) 349-4143 • New Orleans (504) 486-8368 • Atlanta (404) 992-5330
• Los Angeles (818) 349-8600 • Southern California (714) 643-0244 • Tampa (813) 985-7501
• Palm Beach (305) 684-9494 • Tulsa (918) 622-8270 • Chicago (312) 960-0540

The Lands' End deck shoe, the stretch short, and other "clothing that works" from all of us in Dodgeville.

At Lands' End, in Dodgeville, Wisconsin, we have a special affection for "clothing that works." Clothing that puts function first, fashion second. The kind we wear ourselves.

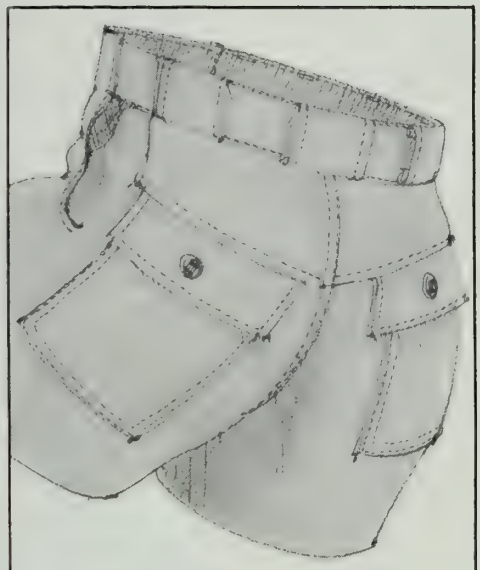
So we're forever adding our two cents' worth of suggestions on how various items can be improved in design and manufacture.

Every now and then, this practice really pays off, as it has in our development of our own unique, yet traditional-looking Lands' End deck shoe—an exceptional boating moccasin.



Deck Shoe $57.

We begin with the best water-resistant, oiled 6-ounce leather and our own Lands' End Vibram® longer-wearing outersole, which has no stitching to wear out. Then, in our own solid "make" we include comfortable, padded leather innersoles, solid brass eyelets and oiled self laces, plus other features you have to see in person to appreciate the comfort and longevity they add. Then, as you might expect, with the *quality* assured, we've *priced* the Lands' End deck shoe to represent *value*, just $57.



4-Pocket Stretch Short $21.50

Shorts that stretch with you.

We think you'll also like our 4-pocket stretch short. Unlike shorts that bind, pinch and chafe, ours gives you wonderful freedom of movement when you bend over an anchor line or clamber up a rock face. Reinforced at all stress points, we gave it tunnel belt loops that allow you to strap gear to your belt. The price, a sensible $21.50, or two for $40.



"No Shrink" Rugby Shirt $34.50

"No shrink" rugby jerseys.

These are not your flimsy sport shirts, but authentic, tough 100% cotton jerseys poised for rough and tumble action. Gusseted under the arms for easy movement, with rubber buttons that prevent contact bruises. Best feature? They're preshrunk, so they'll fit as long as you wear them. Our price: $34.50.

First quality, then price.

Along with clothing that works, our catalog offers all manner of sailing and sports accessories, soft luggage, and other quality merchandise from around the world. Everything is direct-to-you at prices that represent very real values.

We offer you first, *quality*. Then, *price*. And always, always *service*.

Plus a guarantee so unconditional, we state it proudly in just two words:

GUARANTEED. PERIOD.

LANDS' END
DIRECT MERCHANTS

of fine wool and cotton sweaters, Oxford button-down shirts, traditional dress clothing, snow wear, deck wear, original Lands' End soft luggage and a multitude of other quality goods from around the world.

If we're new to you, we don't ask that you trust us. Simply try us. Call toll-free 24 hours a day at 800-356-4444 (except Alaska and Hawaii call 608-935-2788).

Or, fill in the coupon and let us send you a free copy of our latest Lands' End catalog.

☐ **Please send free catalog.**

Lands' End Dept. I-04
Dodgeville, WI 53595



Name_____

Address_____

City_____

State_____ Zip_____

Or call Toll-free:

800-356-4444

(Except Alaska and Hawaii call 608-935-2788)

Shaker Furniture — The Price of Perfection

continued from page 226



PAUL ROCHELEAU-HANCOCK SHAKER VILLAGE INC



PAUL ROCHELEAU-HANCOCK SHAKER VILLAGE INC

ABOVE LEFT: Crowned with acorn finials, a Shaker rocker reveals the simple construction popular even at the height of the Victorian age. While unfinished pieces can command $3,000, the rarer painted pieces have sold for as much as $8,000. ABOVE RIGHT: Chests of drawers are equally desirable. Though prices have settled in the high four figures, a record was set at $34,100 in 1982.

most extreme communitarian groups to organize in Colonial America, began as devout followers of their prophet, Mother Ann Lee, who founded the American group at Mount Lebanon, New York in 1774. As they increased in numbers in the years between 1790 and 1860, they eventually encompassed some six thousand members in eighteen communities from Maine to Kentucky.

Intensely communal, the Shakers were famous for their doctrines of celibacy, pacifism and the perfection of life through order and work. As labor for the community was perceived as labor for God, work became a manner of worship, resulting in some of the most advanced and pleasing forms of furniture and objects ever conceived by human hands.

The chair, whether designed as the innovative "tilter" or the graceful rocker, is probably the best known of all Shaker forms, with the plentiful maple boxes running a close second. Although chairs made by the various communities for their own use are known to have been sold to the outside world by 1800, such chairs, as opposed to the sturdier Shaker boxes, rarely appear in good condition today. At Pioneer's May 1982 sale, for example, a damaged pair of circa 1840 tilting side chairs sold for $3,100, while at Willis Henry's 1982 sale, $6,600 was paid for two Canterbury "tilters" of the same period.

By the late 1850s, worldly demand for Shaker chairs prompted Brother R. M. Wagan, of Mount Lebanon, to set up a workshop where thousands of so-called "production" chairs were turned out, for sale, rather than for community use. Although Shaker aficionados can distinguish these mass-produced chairs from across the room, the later chairs sometimes approach prices in league with earlier examples. At Willis Henry's 1982 sale, an 1820 rocker, $1,815, and a circa 1850 tilter, $1,760, gleaned only slightly more interest than an 1880 Mount Lebanon production rocker, $1,100, but less than a circa 1925 Mount Lebanon chair in good condition, $2,475. Sensitive to Shaker copies made by the Enterprise Chair Company in the 1880s, or Shaker interpretations made by Stickley, many collectors forsake all but those bearing the Mount Lebanon Shaker trademark on the underside of the arm or seat rail. Wagan himself warned against imitations, advising buyers, in his *Illustrated Catalogue and Price List of Shaker Chairs*: "Look for our trade-mark before purchasing—no chair is genuine without it."

Aware of the vogue for refinishing

continued on page 234



INTRODUCING RENAULT SPORTWAGON

What's the difference between the wagons from Renault, Volvo, and Mercedes? On the one hand, all three are engineered to carry a load in a very un-wagonlike manner. They come equipped with rack-and-pinion steering, front and rear anti-sway bars and sophisticated engines with 2 litre-plus displacement. And they carry an impressive list of luxury credentials at no extra cost. Features like AM/FM stereo, rear wiper/washer with defogger, ergonomically-designed seats and even air conditioning. But, while all three cars have much in common, there is one thing you'll carry in the Volvo and Mercedes that you won't in a Renault: larger payments. The front wheel drive Renault Sportwagon: the affordable European at **$9,595.** Manufacturer's suggested retail price. Tax, license, destination charges, metallic clearcoat paint ($150), optional equipment extra. **Sold by American Motors.** **Safety belts save lives.**

RENAULT

THE ONE TO WATCH

A Return To Elegance

The New World Collection of Fine Saxonies



Morning Room



Palm Court

World Carpets introduces an opulent collection of new saxonies, The New World Collection. This series, a tribute to the elegance and grace of America's historic houses, is available in a selection of masterful colorations adapted from fabrics, furnishings and art found in many of these homes. Pictured here is The Biltmore House, built in the French chateau style by the late George Vanderbilt in 1895. The magnificence of the home and its gardens can be enjoyed today by visitors to the estate, located near Asheville, N.C. One of the 50 colorations in The New World Collection was selected to be shown here in the Gallery of Tapestries at Biltmore House. Made of Enkalon Nylon with built-in Scotchgard®, this outstanding carpet will retain its fresh appearance for years to come.

Available at fine stores everywhere.

WORLD CARPETS

One World Plaza • Dalton, Georgia 30720
1-800-241-4900 • Telex: 804-334





Shaker Furniture —
The Price of Perfection
continued from page 230



ED GLERK/HELGA PHOTO STUDIO

A two-door Shaker cupboard, with the sought-after mustard-colored stain, was sold by auctioneer Willis Henry for $14,300. Made in the mid-19th century, it reflects the fine work that came out of the Hancock, Massachusetts Shaker community.

painted antique furniture in the thirties and forties, today's Shaker collectors place a high premium on painted pieces that retain their original surfaces. Since fully nine out of ten Shaker pieces in the marketplace have been stripped and refinished at some time, the collector's quest for furniture and objects with the subtle Shaker stained surface—something between paint and varnish—can cause prices to soar whenever a piece is found. For example, at a little-known Shaker auction held by Edward Casazza in Porter, Maine, in June 1981, a single ladder-back rocker from the Alfred, Maine community, sporting its original yellow finish, fetched a whopping $8000, two times the presale estimate. A red-painted Sisters' sewing desk was

THERE ARE THOSE
WHO EITHER STAY AT THE RITZ-CARLTON
OR STAY AT HOME.

THE RITZ-CARLTON
NEW YORK • WASHINGTON



FOR RESERVATIONS, CALL TOLL-FREE: NEW YORK, 800-223-7990; WASHINGTON 800-424-8008.
HRI The Leading Hotels of the World.



Eclipse

Let a Seiko brighten your day. Dramatic design, from the black dial suspended in smoked lucite to the gold-tone frame and markers, gives time new dimension. And because it's from Seiko it is as accurate as it is distinctive. Sure to be a superb addition to any home or office. Cordless, too! All Seiko Quartz clocks are priced from $32.50 to $550.00 at better jewelry, gift and department stores.

SEIKO QUARTZ CLOCKS

For a free color brochure write: Seiko Time Corporation, Dept. AD5E, 640 Fifth Avenue, New York, N.Y. 10019

Shaker Furniture —
The Price of Perfection

accorded even greater recognition last year, when it sold at a Willis Henry auction for $26,400. Painted Shaker boxes are also commanding hefty prices. While, at the William Lassiter sale at Sotheby's in 1981, bids for these pieces averaged $2,000, a top bid of $4,400 for a red-orange utility box with a rare inscription paved the way for $5,250 for a painted and decorated oval box sold at Pioneer's Shaker sale in 1982 and $8,800 for a 2⅞"-wide yellow-stained oval box sold by Willis Henry in June of 1983.

"Western Shaker pieces continue to fetch far less than their New England cousins."

Even with the rapid appreciation of many Shaker furnishings, bargains in the market are still to be found. Maple boxes, characterized by graceful bentwood sides neatly joined by overlapping "fingers," have sold at auction for as low as $325. Since most Shaker enthusiasts concentrate their energies on New England objects, collectors interested in Shaker material from Kentucky, Indiana or Ohio find less competition in the marketplace. Fine Ohio or Kentucky slat-back rockers often sell for $800–$1,000, while comparable eastern Shaker chairs change hands for $3,000–$8,000. "I see a lot of western Shaker material at auction that is not even recognized as Shaker," says specialist Charles Muller. "Until the rarity of these western pieces is more fully understood, they will continue to fetch far less than their New England cousins." Regarded as an excellent investment, eastern Shaker furniture has proved its worth. In light of this recognition, the appreciation of the meticulously crafted western pieces is not far away.□

—Paul Kunkel



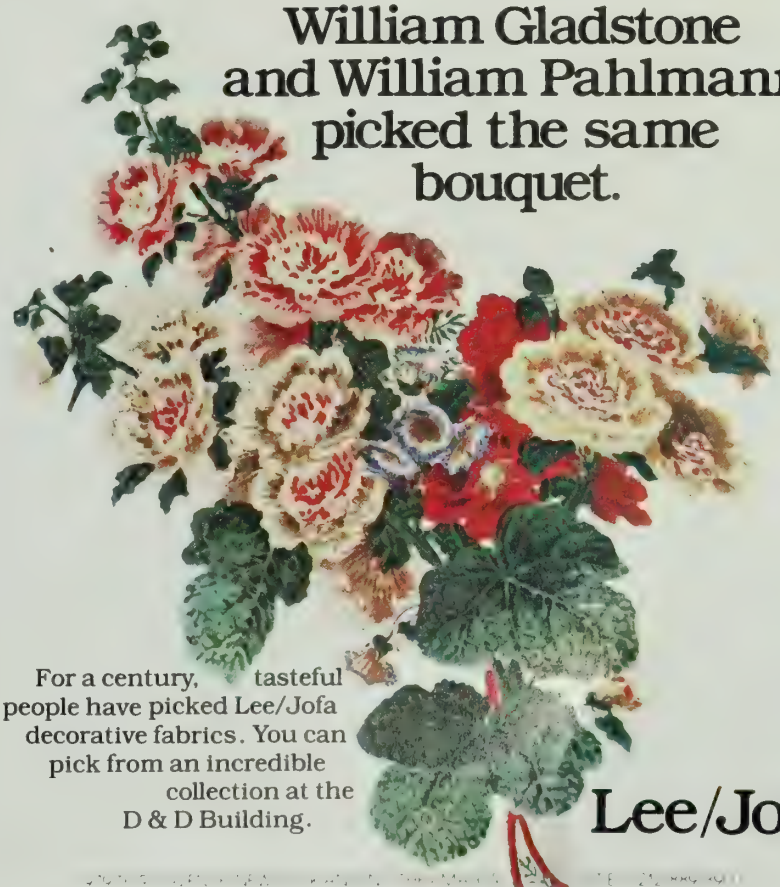
Clear Choice

For a gift, for yourself, this Seiko clock is the clear choice. Smartly designed inside and out, you can see how Seiko lets time pass gracefully with renowned Seiko Quartz accuracy. Battery operated for cordless convenience. All Seiko Quartz clocks are priced from $32.50 to $550.00 at jewelry, gift and department stores.

SEIKO QUARTZ CLOCKS

For a free color brochure, write: Seiko Time Corporation, Dept. AD5C, 640 Fifth Avenue, New York, N.Y. 10019

William Gladstone and William Pahlmann picked the same bouquet.



For a century, tasteful people have picked Lee/Jofa decorative fabrics. You can pick from an incredible collection at the D & D Building.

Lee/Jofa


Flights of fancy. In precious leather by Preview.
FRAN MURPHY INC
D&D Centre of The Palm Beaches 401 Clematis Street, Florida Phone (305) 6
A Home Furnishings Trade Showroom

From this people making crystal a legend

SWAROVSKI



Designed by skilled Austrian craftsmen in 32% full lead crystal. Exclusively yours from the Swarovski Silver Crystal™ Collection.

Available at

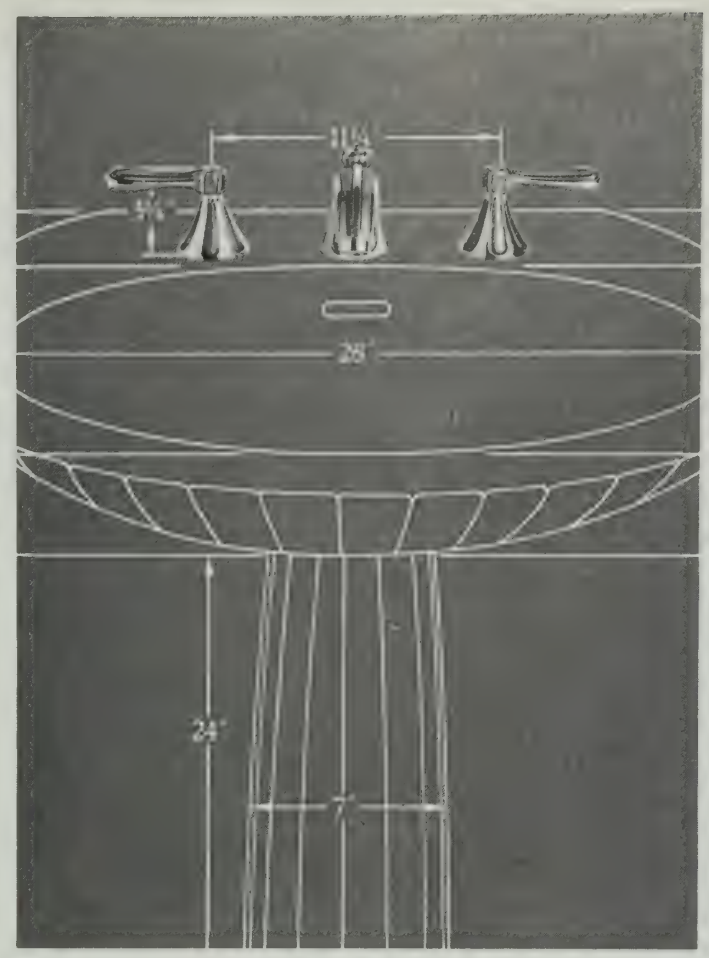
SILVER CRYSTAL SUITE

Palm Beach
Esplanade Worth Avenue

Toronto
110 Bloor Street West

and distinguished gift stores worldwide

Swarovski America Ltd.



The best laid plans of architects and designers begin with P.E. Guerin.

At P.E. Guerin, we've always approached accessories as focal points. The critical highlights that make a room. Or break it.

Which is why discerning designers have been coming to us for over a century and a quarter for faucet sets, doorknobs, pulls, finials, fixtures and more. All, of the most exquisite design and exceptional execution.

Browse through our catalog. Send $5, name and address to: P.E. Guerin, 23 Jane Street, N.Y., N.Y. 10014. And if you don't find exactly what you want, we'll search among our thousands of custom models, or develop something totally unique...just for you.

P.E. GUERIN, INC.

At home in the finest homes... for over 125 years.

1982 Award by Classical America.

JAMIE WYETH RECENT WORKS MAY 2 TO MAY 24



© JAMIE WYETH 1984

OPENING RECEPTION FOR THE BENEFIT OF THE SOCIETY OF MEMORIAL SLOAN-KETTERING CANCER CENTER TUESDAY, MAY 1

FOR FURTHER INFORMATION, CALL 212 794 7972

KLEBERG, 1984.
OIL ON CANVAS,
30 5/16 x 42 5/16 INCHES.

COE KERR GALLERY 49 EAST 68 STREET NEW YORK 10028 212 628 1340 MON-FRI 9-5, SAT 10-5

Mystic Dream



With the last gleam of sunlight, enter through the moongate of your mind to the paradise of your dreams and in turn, come face to face with the enthralling and ennobling beauty of your spirit. The manifestation of your spirit, the reality that is you, the dream of everyman come true.

MARBRO

1625 South Los Angeles Street
Los Angeles, California 90015
213/748-6226

Los Angeles High Point Dallas San Francisco

PHOTOGRAPHY ART WALDINGER



Jewels in their own right. A brilliant assemblage of furniture and accessories executed in a variety of semi-precious materials.
For the showroom nearest you contact:

OGGETTI, 48 N.W. 25th Street, Miami, Florida 33127. Phone (305) 576-1044.

Oriental Rugs

Antique, Semi-Antique & Fine New Rugs for the discriminating

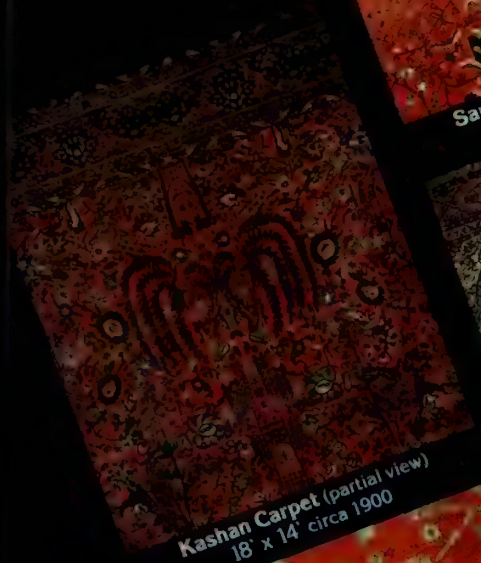
Our extensive collection of Oriental rugs makes choosing your first carpet or enhancing your current collection a pleasant experience. We help you select scatter and room size rugs suited to your special needs. Offering rugs of enduring value and beauty has been our tradition for years.

Please contact us at:

Fred Mohebian Rug Co.
295 Fifth Avenue, 6th Floor
New York, N.Y. 10016 (212) 725-2076



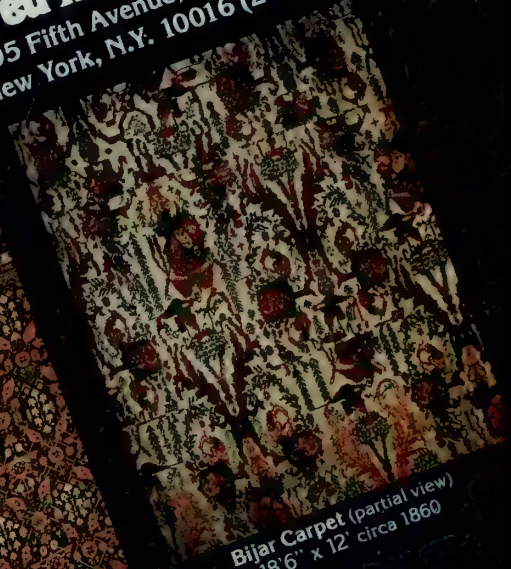
Sarouk Carpet (partial view)
23'3" x 13' circa 1860



Kashan Carpet (partial view)
18' x 14' circa 1900



Tabriz Carpet (partial view)
16'3" x 12'9" circa 1880



Bijar Carpet (partial view)
18'6" x 12' circa 1860



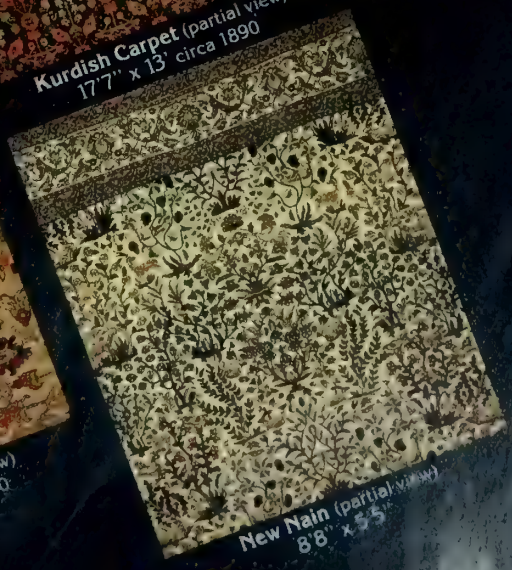
Oushak Carpet (partial view)
16'4" x 8'5" circa 1890



Kurdish Carpet (partial view)
17'7" x 13' circa 1890



Serapi Carpet (partial view)
11'10" x 9'10" circa 1880



New Nain (partial view)
8'8" x 5'5"



Tabriz Carpet (partial view)
19'6" x 13'3" circa 1850

The Venerable Orphans of Britain

THE GARDEN AT Crowther of Syon Lodge must be London's most serene four acres—a place where birds sing, stone cherubs are forever in frolic, and time would seem to stand still. In fact, nothing stands still at Syon Lodge. Faint marks on the lawn tell of an urn that was sold last week. Giant vines covering a pergola might look very well established, but with all the tricks of the garden trade, they are actually a fast-growing kind that can twine once around a column on a good day and do the same again at night. The delivery yard looks like a bit of the Roman Forum on English soil, but the statues and dismantled columns, in temporary but handsome disarray, come not from emperors' palaces but from British homes. Now these stones are on their way to other times and places.

All of this was begun one hundred years ago by Tom Crowther, a stonemason who sold his marble mantels and tombstones from a "barrow," or street stall, in Chelsea. When Italian marble imports encroached on his trade, good business sense suggested that he offer antique chimneypieces as well. He died a wealthy man. In 1929, his son, Bert Crowther, took over the business and ditched the barrow in favor of beautiful Syon Lodge, an exquisite house designed in 1780 by the Adam brothers, and formerly the dower house to Syon House, the duke of Northumberland's great estate. Bert Crowther converted the stables and added Jacobean paneling so beautiful that Douglas Fairbanks, Jr., once offered him an open check for it. He wouldn't sell.

The business continued to thrive, and as the great country houses increasingly fell on hard times, large wagonloads of unsolicited treasures began to arrive at his door. Derek Crowther took over when his grandfather died, in 1957. He was a young man of twenty-one, had inherited a worldwide reputation, and has kept it up by diligently searching for all the finest garden ornaments, paneling, chimneypieces, and wrought-iron gates. He can truly claim to have

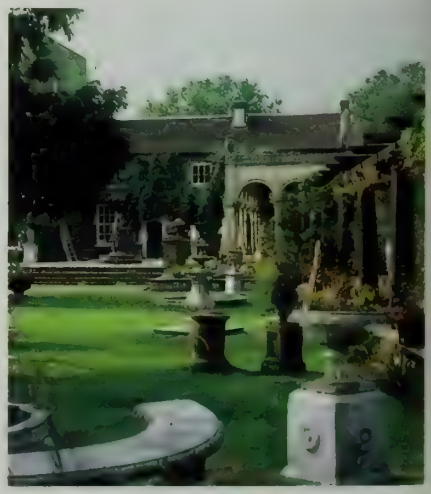


PHOTOGRAPHY DERRY MOORE

When the grand homes of Britain are due for demolition, Derek Crowther is there in an instant to seize panels, mantels and statuary from the indiscriminating path of the wrecker's ball. An 18th-century marble Psyche (above) has found sanctuary at the gallery headquarters at Syon Lodge (below left), where carefully cultivated gardens (below right) embrace a veritable trove of benches, fountains and urns. A singular find is a wrought-iron and stone *tempietto* (below), which will stand in a pebbled corner of the 18th-century estate until architects dismantle it and tailor it to its new abode.







continued on page 246

We drive cars through sand storms or ice storms. At 120° in the Arizona desert and 40° below in the Canadian tundra.

We run cars over cement blocks, gravel, cracks, potholes and pits. Again and again and again.

We use a machine to batter in roofs. Or we slowly crush front ends in a powerful vise.

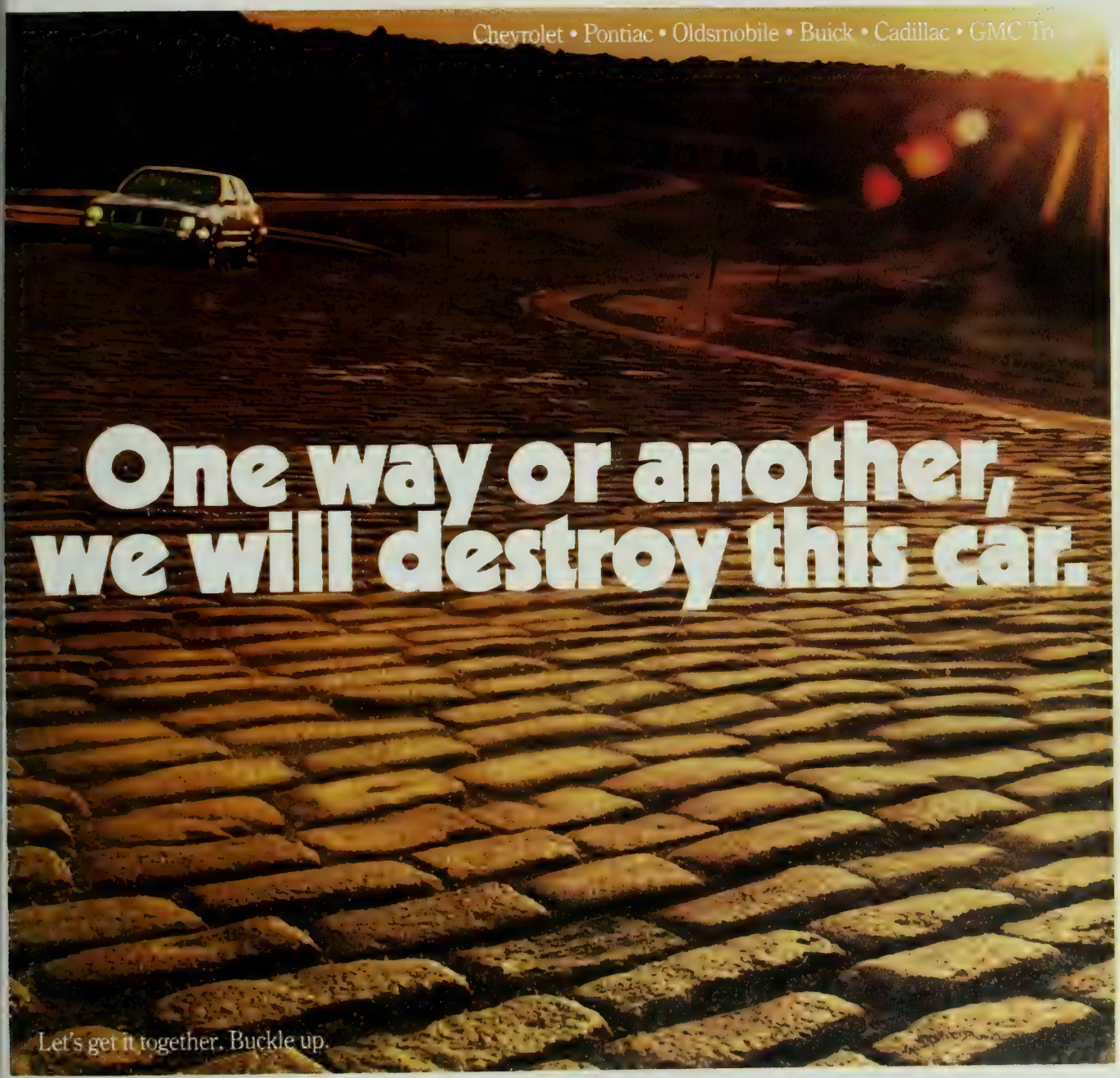
Last year we willingly put cars—ours and others—through 27 million miles of test driving.

And it's all for you. Because it takes repeated analysis of wear and tear at these extremes to find new ways to make your car last longer and perform better in normal use.

We believe in taking the extra time, giving the extra effort and paying attention to every detail. That's what it takes to provide the quality that leads more people to buy GM cars and trucks than any other kind. And why GM owners are the most loyal on the road.

That's the GM commitment to excellence.

GM



Nobody sweats the details like GM.

saporiti italia

MILANO
VIA MONTENAPOLEONE, 27 / B
TEL. 02 / 709109 - 783574

U.S. AGENT
CAMPANIELLO IMPORTS LTD.

NEW YORK
CAMPANIELLO IMPORTS Ltd.
225, EAST 57 STREET - PHONE 212 / 371 0123
TELEX 668243 CAMIMPORT
CONTRACT DIVISION
32-30 43 AVE.
LONG ISLAND CITY - NEW YORK
PHONE 212 / 937 9537

MIAMI - FLORIDA
CAMPANIELLO IMPORTS OF FLORIDA, INC.
180 NORTH EAST 39 STREET
PHONE 305/ 576 0484
TELEX 881593
CONTRACT DIVISION
180 NORTH EAST 39 STREET
PHONE 305/ 576 0484
TELEX 881593

LOS ANGELES - CALIFORNIA
CAMPANIELLO IMPORTS Ltd.
8687 MELROSE AVENUE
PHONE 213/ 854-0990
TELEX 6831296

DALLAS - TEXAS
CAMPANIELLO IMPORTS Ltd.
DALLAS DESIGN CENTER
1025 N. STEMMONS FREEWAY
PHONE 214/ 747-8303
TELEX 6829176

SOFA MODEL DALTON
design arch.Milkes

ARMCHAIRS MODEL DREAM/B
design arch.Giovanni Offredi

Fabric designed by
MISSONI exclusively for Saporiti

Engraved leathers by GUIDO PASQUALI

The carpets and tapestries
by Missoni's collection
and are produced by Saporiti



THROUGH YOUR DECORATOR,
DESIGNER OR ARCHITECT

studio crespi | foto salvati-arpini © 1982 saporiti italia



The Venerable Orphans of Britain
continued from page 242

been down every lane in England.

If word comes of a house due for demolition, he's off, anytime, anywhere. A telephone call in the middle of the night once sent him to Scotland, where a granite house, too solid to be knocked down, was about to be blown up. The dynamite was already in place. He drove all night and got there just before the fuse was lighted. The house was indeed derelict. The roof had been off for years. All the floorboards were gone, but the chimneypieces were magnificent. He bought them all, then got on with the problem of photographing them in place, since it might be years before they were reassembled.

He remembers it well: "There I was, out on the joists, ninety feet above the ground, trying to balance while angry pigeons dived at me through the open roof. I didn't have time to think how the men would get all that stone out. I still don't know how they did it, but the biggest chimneypiece, which weighed ten tons, was sent to Texas. A few months later I got a letter saying the stone didn't quite match the carpet, and they had shipped those ten tons back. Since then, the piece has traveled across the Atlantic three times."

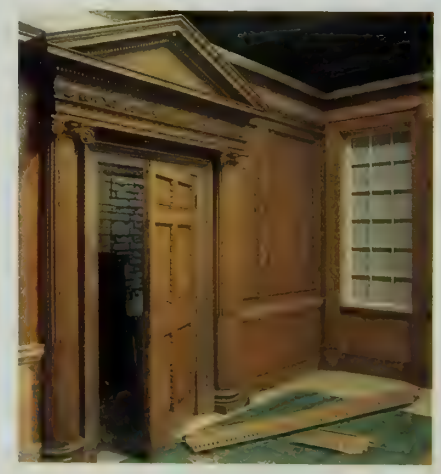
Stopping on Impulse

Mr. Crowther will travel miles to find something beautiful and will stop on impulse if he sees something promising along the road. He speaks of a pair of wrought-iron gates that once stood just off the main road to Brighton, all alone in a field. "The drive had disappeared long ago. I must have gone past them for thirty years, until I suddenly thought I might as well inquire. 'Funny you should ask,' said the owner. 'We decided just last week to sell them.' "

He'll also stop short if he sees fine old wood in a house that's coming down. There are entire paneled rooms in storage at Syon Lodge—a superb eighteenth-century room in the manner of William Kent; Jacobean oak paneling from the former Londonderry House in London; and Louis XV boiserie. Matching old wood is often needed to tailor these pieces to new circumstances. A client might want a wider panel to accommodate a great painting; a niche to house a collection; or a secret door to disguise twentieth-century paraphernalia. Occasionally clients will build a room just to fit the paneling; more often the paneling must be adapted to accommodate existing rooms.







Capable of scaling pigeon-filled ruins to rescue architectural fragments from distressed country dwellings, Derek Crowther (top) pauses amid the various remnants he has saved. A pine-carved room, circa 1730 (above), in the manner of William Kent, was retrieved from Sussex's Framfield Lodge, while Louis XV–style panels (center, left) hail from Rose Terrace in Michigan. Mantel (center, right) is in the George II style.

A Mobile Boardroom

Will Caradoc-Hodgkins is the architect in charge of all this, and he keeps a "shopping list" of clients' requests. He sees paneling as "very beautiful wallpaper. It can certainly be moved. Some years ago we installed a paneled boardroom for a large company. When the managing director retired and was asked what he would like as a parting gift he replied, 'I'd like the boardroom, thank you very much.' So out it came, and we placed it in his house in the country. Some paneled rooms we have moved two or three times, simply across the street, or across the ocean. Of course, some moves are easier than others. We just installed a room on the thirty-first floor of a New York office building. The panels wouldn't fit in the freight elevator, and we couldn't get them up with the window-cleaning equipment, so the workmen had to be persuaded to stagger up the stairs with them.

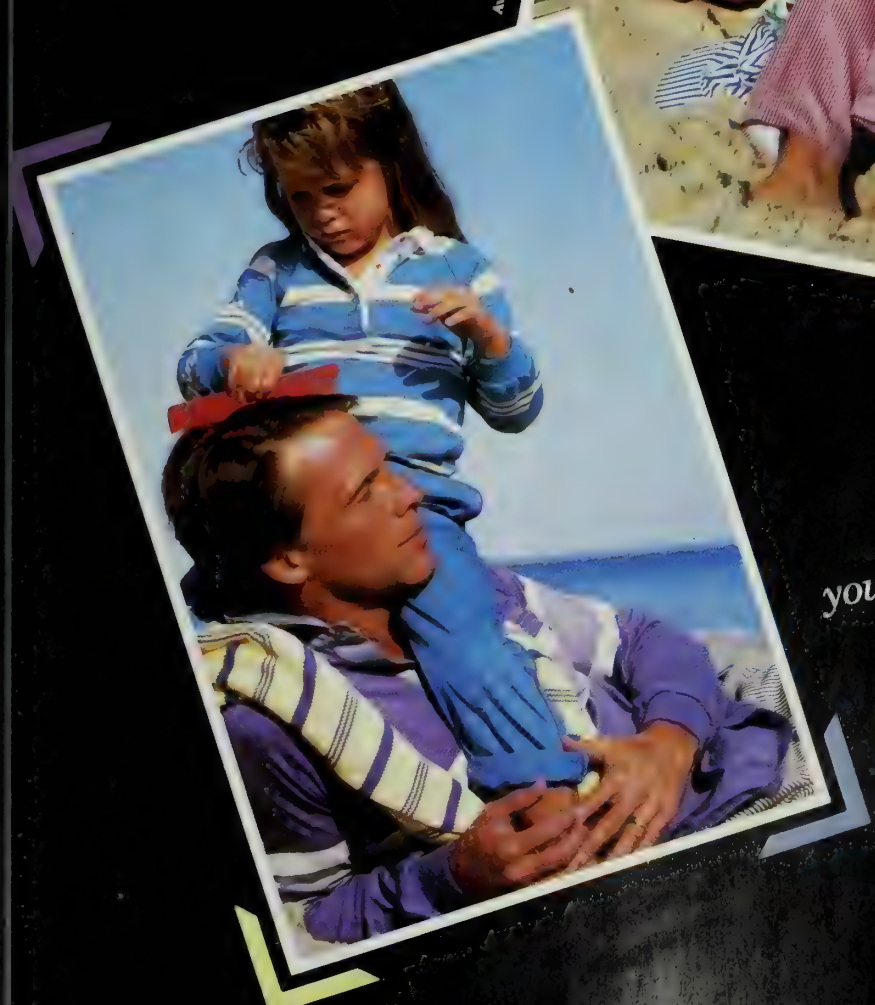
"A paneled room takes time. Months, even years, can go by before the right paneling can be found. Then we do a detailed watercolor rendering to show how it will look, and submit samples of the same wood finished to different colors, so the client can choose. The chosen sample is then cut, and we each keep half. Craftsmen prepare all the pieces to fit the new room, then install it themselves, wherever that may be."

In Bert Crowther's day, the workshops were temporary sheds erected

continued on page 248







Available at fine stores Merona Sport 30 Rockefeller Plaza New York 10112 © 1984 Merona Sport

If only you could live your whole life in Merona Sport.

Merona® SPORT



Authenticity guaranteed by the distinctive Lladrō trademark on the base.

Available at: Macy's–New York **Little Elegance**–New Jersey **Shreve, Crump & Low**–Boston, Mass. **C.D. Peacock Jlrs.**–Chicago, Ill. **Serendipity**–Dallas, Tx. **Rostands**–Sunland, Ca. **Jordan Marsh**–Miami, Fla. **Teppers Jlrs.**–Denver, Colo. **Getz Jlrs.**–Cincinnati, Ohio **Armel Jlrs.**–Sarasota, Fla. **Tainer Jlrs.** –New Rochelle, N.Y. **J.E. Caldwell**–Wash., D.C. & Phila., Pa. **Fireside On The Plaza**–Kansas City, Mo. **Davison's**–Atlanta, Georgia, and fine stores everywhere.

A Harbour Community For Those Who Treasure Their Privacy.



Wexford Plantation encompasses 500 acres of prime property, marshland and water blended into a private, harbour-oriented residential community.

Beyond a unique inland harbour, a Willard Byrd championship golf course, and an elegant clubhouse that overlooks both, Wexford Plantation has an attraction that precious few spots on Hilton Head Island can offer. Privacy.

All the land and amenities of Wexford Plantation are for the exclusive use of property owners and their guests.

We'd like you to see Wexford Plantation. Call 785-5700 when you're on the Island. Call toll free 1-800-845-7064 or write to P.O. Box 750, Dept. W104, Hilton Head Island, SC 29925 and we'll send you a brochure.

The Hilton Head Company is the island's four star property developer.

THE HILTON HEAD COMPANY
We Treasure The Island.℠

This advertisement is not an offer to sell nor a solicitation of an offer to buy real estate in [illegible] Maine, New Hampshire, New York, Rhode Island, West Virginia or any other state where prohibited by law. Any property will be registered under the laws of those states. Where required, a prospectus or report required by Federal law and read it before signing anything. No Federal agency has judged the merits or value, if any, of this property. Sales by Hilton Head Company, Realty. Edwin W. Spengeman, Broker-In-Charge

The Venerable Orphans of Britain

continued from page 246

behind the façades of Palladian garden temples—picturesque, but inconvenient if the façades were sold. Now there is a permanent building, but the scent of sawdust and fine wax is the same. So are the techniques.

Quality and craftsmanship haven't changed at Syon Lodge. Inevitably the pace has quickened since those leisurely days when charming old Bert Crowther had time to sip champagne under the Venetian loggia with clients like the future King George VI and Queen Elizabeth, or the duke and duchess of Windsor.



Carved from a single block of marble, a 19th-century mantelpiece—teeming with playful *putti*—resides, momentarily, at Syon Lodge.

Now royalty and pop stars tread the same garden paths, computers are set up amid the Jacobean paneling, and it seems the greatest stroke of fortune that Bert Crowther happened to establish his business so near the airport. A new shop on Bond Street has recently opened, a convenient place for clients to see a few pieces and be tempted out to Syon Lodge—only a half hour away in a Crowther car.

What has remained through all generations is a genuine love for the things they sell. Derek Crowther always feels some regret when a piece is sold and the garden must change once again. He says, "No sooner do we get a fountain set up, the water squirting and the iris blooming, than someone buys it. But that's what we're here for. We're in business to save and to sell the treasures of the past."□

—Elizabeth Lambert

"Georama"—A unique hand-tufted design from the Potpourri II Collection.
Shapes and colors have been joined to create a fascinating contemporary work of art.

Patterson, Flynn & Martin, Inc.

950 Third Avenue, New York, N.Y. 10022 (Corner of 57th Street) Tel. (212) 751-6414
Chicago: Space 1226 Merchandise Mart Tel. (312) 644-3280

os Angeles, San Francisco, Dallas, Houston, Philadelphia, Denver, New Orleans, Boston, Atlanta, Washington, D.C., Miami, Phoenix, Troy
London, Paris





ANTIQUES FROM MANDARIN EXPRESS YOUR COMMITMENT TO DESIGN EXCELLENCE

One of the largest stocks of Oriental antiques outside the Orient.

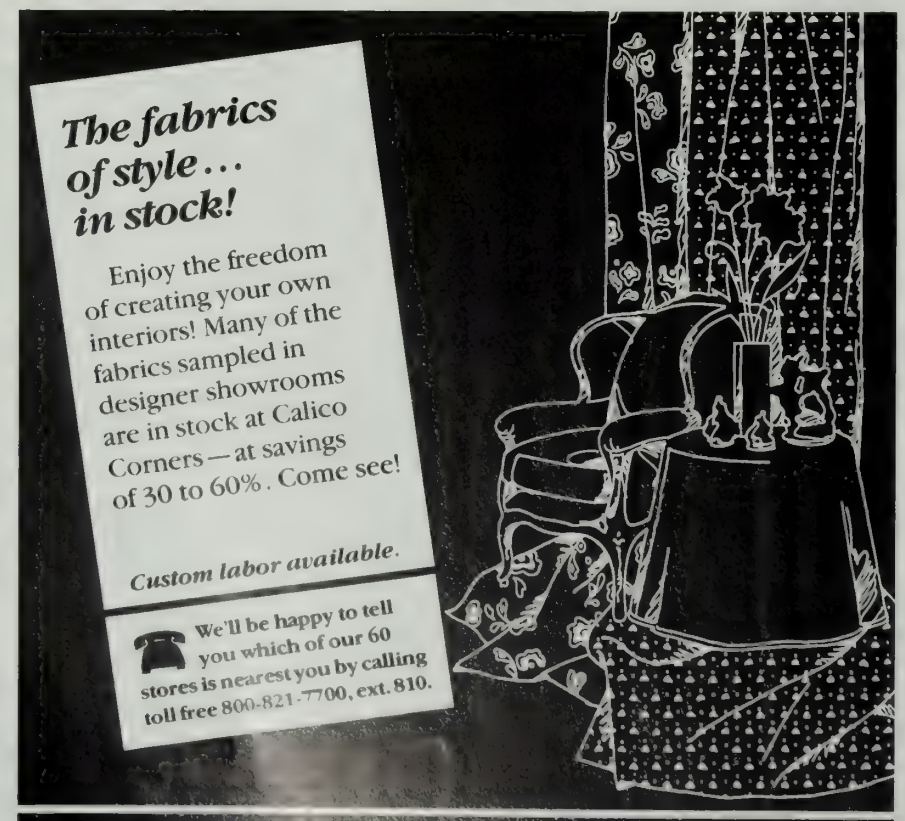
Polaroid photographs supplied for specific requests. Expert packing for shipments worldwide.





MANDARIN ANTIQUES, LTD.

9:00-5:30 Monday-Saturday
812 West Pine Street, P.O. Box 428
Farmville, N.C. 27828-0428
Wholesale & Retail
Located 22 miles east Highway I-95



The fabrics of style... in stock!

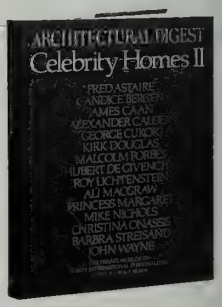
Enjoy the freedom of creating your own interiors! Many of the fabrics sampled in designer showrooms are in stock at Calico Corners—at savings of 30 to 60%. Come see!

Custom labor available.

We'll be happy to tell you which of our 60 stores is nearest you by calling toll free 800-821-7700, ext. 810.

CALICO CORNERS

Meet famous personalities. Visit their private retreats.



Come with us behind the scenes... From James Caan's rugged California retreat to Givenchy's elegant Parisian apartment, from Ali MacGraw's lovely hideaway at Malibu to Christina Onassis' fabulous ski chalet in St. Moritz, *Architectural Digest's* Celebrity Homes II treats you to a privileged look inside the penthouses, plantations, and pied-à-terres that 30 famous individuals call home. Includes candid interviews and lavish color photos throughout.

Order today for a no-risk, 14-day examination. Your satisfaction is guaranteed!

SEND TO:
THE KNAPP PRESS
111 10th Street, P.O. Box 10248,
Des Moines, Iowa 50336

Please send me _____ copy/copies of Celebrity Homes II at $35.00 each plus $2.50 shipping and handling. (For shipments to CA, IL, or IA please add applicable sales tax.) I understand that if not completely satisfied, I may return it within 14 days for a full refund.

☐ Check payable to The Knapp Press
☐ Charge my order to:
☐ MasterCard
☐ VISA

Card # (if MasterCard, include Interbank #)

Expiration date

Signature

Name

Address

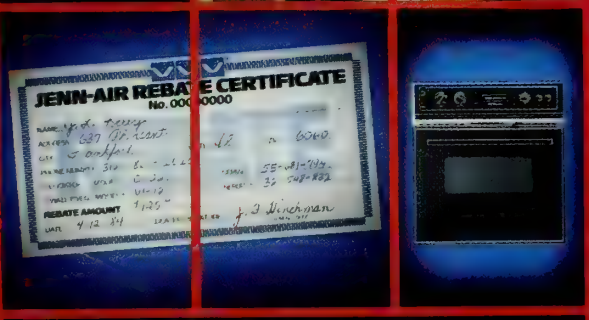
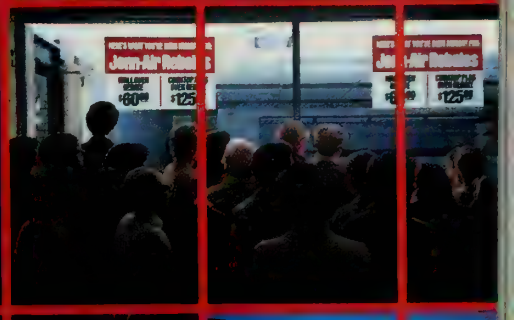
City

State Zip

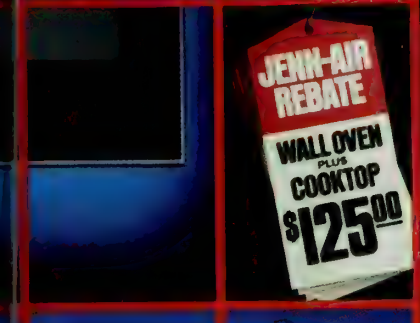
Please allow 6 weeks for delivery. W49

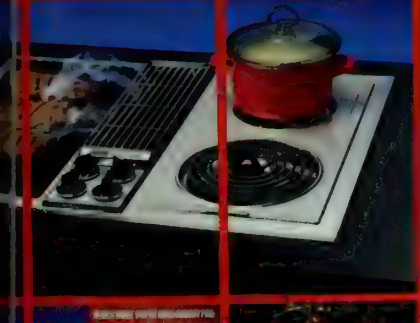
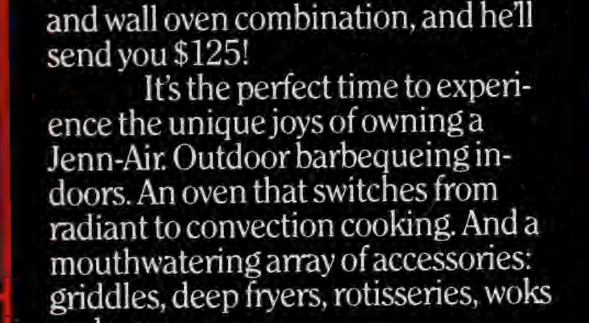


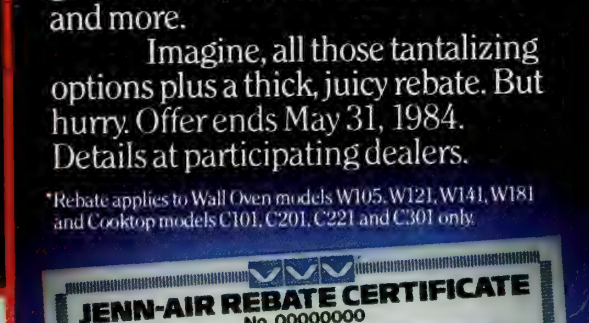


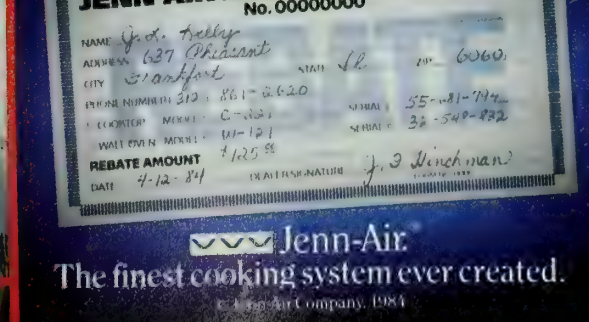











Right now, get a thick, juicy rebate on Jenn-Air cooktops and wall ovens.

At long last, it's the Jenn-Air offer you've been hungry for.

Make your best deal on a selected Jenn-Air wall oven and your Jenn-Air distributor will mail you a $60 rebate check. Choose a cooktop and wall oven combination, and he'll send you $125!

It's the perfect time to experience the unique joys of owning a Jenn-Air. Outdoor barbequeing indoors. An oven that switches from radiant to convection cooking. And a mouthwatering array of accessories: griddles, deep fryers, rotisseries, woks and more.

Imagine, all those tantalizing options plus a thick, juicy rebate. But hurry. Offer ends May 31, 1984. Details at participating dealers.

*Rebate applies to Wall Oven models W105, W121, W141, W181 and Cooktop models C101, C201, C221 and C301 only.

Jenn-Air®

The finest cooking system ever created.

© Jenn-Air Company, 1984



DAUM®
The Crystal with a history...
and a future
cristal
FRANCE

Waves 13⅜"W × 8⅜"H.

© 1984 WEIL CERAMICS & GLASS, INC

Send $15.00 for full color catalogue
Exclusive importers: **Weil Ceramics and Glass Inc., 303 Paterson Plank Road, Carlstadt, New Jersey 07072**

THE RIGHT LIGHT.

The Right Light is brilliant: Intensity, direction, color and coverage are completely controlled. The Right Light turns a simple object, painting, or sculpture into a treasure.

Please write us and we would be pleased to send you information or to arrange a consultation.



WENDELIGHTING®
A division of Jacksen International Ltd.
9068 Culver Blvd., Culver City, California 90230. (213) 559-4310
New York City: (212) 682-8775
AD5/84



Bust of Apollo Belvedere

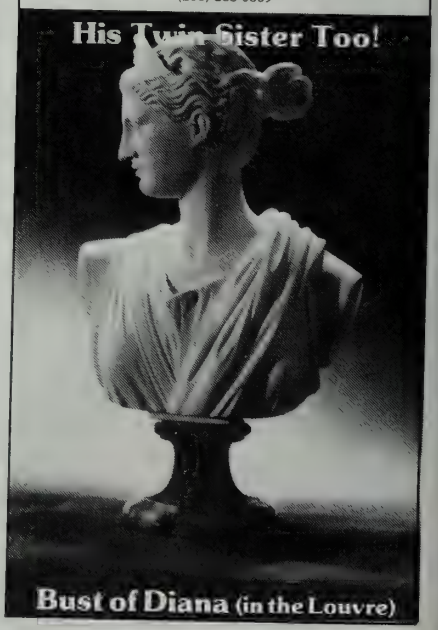
The magnificent Apollo Belvedere, on loan from the Vatican, is being currently displayed for the first time in the United States as part of the exhibit, "The Vatican Collections."

Eleganza offers this bust from the famous work together with that of Apollo's twin sister Diana. He came to be known as the sun god; she as goddess of the moon. Either stands alone as a thing of beauty but the similarity of style, the facing positions, and the brother-sister relationship make them ideal companion pieces.

Both statues are formed from oxolyte, resembling Carrara marble in weight, feel, and appearance. Bases are alabaster. Payment may be made by check, Visa or MC. Color catalogue of 112 sculptured masterworks $3.

Apollo **or** Diana 22¼" high $441 ppd.
Purchased as pair (22¼") $830 ppd.
Apollo **or** Diana 12½" high $134 ppd.
Purchased as pair (12½") $235 ppd.

Eleganza Ltd. *Importers of Fine Statuary*
1820-05 Magnolia Way W., Seattle, WA 98199 U.S.A.
(206) 283-0609



Bust of Diana (in the Louvre)

ligne roset



Model: TOGO
Design: Ducaroy

AN AMERICAN SCENE WITH A FRENCH ACCENT

PARIS • LONDON • RIO de JANEIRO • GENEVE • TOKYO • BERLIN • BRUXELLES

NEW YORK
Ligne Roset
200 Lexington Ave.
New York, NY 10016
(212) 685-1099

MIAMI
Ligne Roset
4001 NE 2nd Ave.
Miami, FL 33137
(305) 573-6493

DETROIT
Gorman's
29145 Telegraph Road
Southfield, MI 48034
(313) 353 9880

MINNEAPOLIS
Int. Design Center
100 Second Ave. North
Minneapolis, MN 55401
(612) 341 3441

DALLAS
Contemp. Collections, Inc.
5100 Beltline Rd. Suite 540
Dallas, TX 75240
(214) 934-3865

For further information, contact ROSET USA CORP/NY Design Center/200 Lexington Ave./New York, NY 10016/(212) 685-2238

From Instinct to Analysis — S. Harris Greets a New Era

"I REMEMBER THE circumstances vividly," Steve Harris says of his decision to join his family's fabric firm, S. Harris & Company, based in Los Angeles. "I was in the graduate business program at UCLA. One day I walked out of a statistics class, called my father from a phone booth and said I'd had enough. I wanted to come to work." That was eighteen years ago, and now, as president of S. Harris, Steve Harris is guiding the business his grandfather founded in 1906, taking it from an entrepreneurial firm run by instinctive decisions, to a company directed by sophisticated computer marketing strategies.



PHOTOGRAPHY WAYNE ROWE

At S. Harris, computerized marketing has ushered the seventy-eight-year-old firm into a new era. Under Mildred and Steve Harris's direction, "the system gives us more freedom to be creative, because we know what our limits are and can allocate our resources more effectively."

"In 1969, three years after I joined the company, my father died quite suddenly," Mr. Harris continues. "Then I left the sales force and came into the main office to work with Mel Sanders. He was my father's right-hand man, just as his father had been my grandfather's."

Mildred Harris, Steve Harris's mother, also joined the business at that time. Mrs. Harris remembers, "Years ago my husband would bring fabrics home in the trunk of his car, and each evening we would pick samples to display in the showroom. We didn't need a color stylist in those days; I learned about fabrics through





ABOVE: A textural refuge, the S. Harris showroom makes use of coarse cement walls and a ribbed unpolished vase to provide an apt setting for six geometric cotton prints by Marimekko. RIGHT: In another area, antique props "suggest the timeless tradition and simple elegance of the fabrics displayed." Counterclockwise from top: *Dole Damask*, *Catalonia* and *Tattersol*.

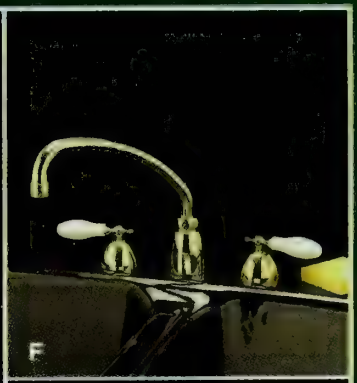
continued on page 258

KITCHEN CLASSICS

FROM CHICAGO FAUCET

















Beauty, elegance and a hint of European influence are captured in Chicago Faucet's kitchen classics. Choose the charm of polished brass or traditional chrome and then complement either with ceramic, acrylic, chrome, or polished brass handles. It's your choice, and it's all from Chicago Faucet.

A. No. 50-E3-372 CP
B. No. 50-E3-317 PBF
C. No. 201-GN8AE3-317 CP
D. No. 200-GN8AE3-370 CP

Send $5 for full-color catalog.

E. No. 728-SS-372 PPF
F. No. 201-L9-370 PPF
G. No. 1100-GN8AE3-317 CP
H. No.201-GN8AE3-317 PBF

CHICAGO FAUCETS

The Chicago Faucet Company • 2100 South Nuclear Drive • Des Plaines, Illinois 60018 • Phone: 312/694-4400 • Telex: 2





MOVING? RENEWING? QUESTION or COMPLAINT?

THEN USE YOUR LABEL

Please attach your Architectural Digest label here, or copy your name and address as it appears on your label:

name
address
city
state
zip

All our services to subscribers are faster when you include your subscription label.

WRITE IN NEW ADDRESS

Name

Address

City State Zip

Unlisting Service. See Below. Just check this box, send us this coupon and your label.

☐ Do not give my name to mail advertisers who rent the Architectural Digest list.

MOVING? Please give us 8 weeks notice. Attach your label when you send us the new address.

RENEWING? Check your label to be sure it's correct. By the way, your label shows the last issue in your current subscription in the top right corner. (Example MAR 81 means March of 1981 is the last issue you'll get.) For uninterrupted service, include your label with your order.

COMPLAINT? We can give faster results when you include your label

ARCHITECTURAL DIGEST
P.O. Box 2415, Boulder, Colorado 80322

NEW WAVE

a new experience
in prelimmed wall coverings
with coordinated fabrics



NEW WAVE

NEW WAVE

david & dash

"color capital of the world"

International Headquarters
2563 North Miami Avenue • (305) 573-3000
579 Third Avenue, New York, NY 10022 • (212) 755-7617
Showrooms and distributors
in all major cities

From Instinct to Analysis—S. Harris Greets a New Era
continued from page 254







ABOVE LEFT: "My wish was to create an understated, honest place," says Mildred Harris of her showroom. In an alcove at the entrance, contract fabrics "designed to meet the needs of today's smaller work space" are arranged. LEFT: A central seating area with chairs covered in S. Harris mohair velvet allows clients to peruse innovative fabric and wallcovering displays. ABOVE: Underscoring their contention that "most people still seek a calm environment of muted tones," S. Harris offers these cotton prints. From top: *Inspirations, Backdrop, Alma* and *Adeline.*

osmosis. When my husband died I knew the business must continue, so I pitched in, along with everyone else."

Mrs. Harris planned the interior of the main showroom, in Los Angeles's Pacific Design Center, to be a restful interlude in the often hectic pace of the home furnishings business. An arched entryway of textured cement leads to various alcoves where upholstery fabrics, wallcoverings, and handpainted, printed and imported textiles are displayed. To provide for a growing contract-fabric design business, she created a separate sample room tailored to that specialty.

S. Harris inadvertently branched into fabrics for commercial design shortly after Steve Harris joined the firm. "We lost our salesman for the Los Angeles metropolitan area," he says, "so my father sent me into the field to see what I could do. The Century Plaza Hotel was then under construction, and no one told me that our salesmen did not approach hotels. I called on the Century Plaza, and we went on to do a tremendous job on their suites and public areas."

The Harrises have implemented a computer system to help anticipate their clients' needs, in both commercial and residential design, and to monitor sales. Says Mr. Harris, "We're almost to the point now where the computer can tell us which way to go. The system gives us more freedom to be creative, because we know what our limits are and can allocate our resources more effectively. We are not artists, at S. Harris. Our strength lies in recognizing talent and enabling artists to design for us."

A realistic assessment of their strengths and limits has led S. Harris

continued on page 260

We couldn't find a competitor.

If you've been looking for a luxury car that will give your family the convenience of four doors, room for five, the elegance of leather bucket seats and plush carpeting, and at the same time let you shift from 2-wheel to 4-wheel drive on the fly, there is only one. The all-new trim size Jeep® Wagoneer Sportwagon.
We know, because it's our business to compare. There is simply no competitor.

And when it comes to 4-wheel driving, there's no competitor. After all, Jeep wrote the book on 4-wheel drive. Start with legendary Jeep traction. Then consider that the new Wagoneer Sportwagon has the highest ground clearance and the highest horsepower per pound of any 4-wheeler in its class, and gives you outstanding mileage, (24) EPA EST MPG/32 EST HWY.*

So, if you're interested in all-out luxury in 4-wheel drive, there's only one stop to make. At your Jeep dealer. Buy or lease a new Jeep Sportwagon—the luxurious Wagoneer or the triple award winning Cherokee "4x4 of the Year."

Use these figures for comparison. Your results may differ due to driving speed, weather conditions and trip length. Actual highway mileage will probably be less.

Jeep is a registered trademark of Jeep Corporation

SAFETY BELTS SAVE LIVES.



The all-new Jeep Wagoneer. America's luxury 4-wheel drive Sportwagon.

Why people who can go anywhere in the world keep returning to Kapalua.



Nestled in our 23,000 acre plantation on Maui, Kapalua is Hawaii's most exclusive resort. Where you can relax in a style almost forgotten in today's crowded, hurried vacation world. Enjoy secluded beaches. Award-winning restaurants. Arnold Palmer-designed championship golf courses. And a 10-court tennis garden. For more information about Kapalua and our special holidays, call your travel agent. Or call toll-free: **800 367-8000.**

Kapalua Bay Hotel & Villas

One Bay Drive, Kapalua, Maui, Hawaii 96761

The Island

THE·VERY·BEST·AT·BOCA·WEST



ARTIST'S RENDERING

Boca West is truly the epitome of Championship Living. With four 18-hole championship golf courses, 34 clay tennis courts, 1,436 acres of lakes, nature trails and the finest resort facilities.

The Island is the ultimate in luxury living in Boca West. Thirteen of South Florida's most magnificent homes in an artistic environment. Available fully furnished and completely decorated.

Master-planned by Arvida. Designed and built by Stevenson Building & Design, Inc. Priced from $1,500,000.

The Island at Boca West. An Arvida community at Boca Raton.

For a private showing or further information call William S. Brown, Realtor Associate. Arvida Realty Sales, Inc. Realtors, P.O. Box 3070, Boca Raton, FL 33431-0970 • (305) 483-9226

ARVIDA

From Instinct to Analysis — S. Harris Greets a New Era

continued from page 258



Golay cotton/rayon, shown in five colorways, "juxtaposes crisp, bold lines with subtle shadow stripes," says Steve Harris.

away, for example, from direct competition with the established documentary fabric houses. "With firms like Clarence House and Brunschwig & Fils," Steve Harris remarks, "the shape of each flower pattern is critical. In our situation—since we try to appeal to a larger group—we're more concerned with the color of a fabric than with which way a leaf faces."

Three years ago, on the firm's seventy-fifth anniversary, the Harrises conducted a study to ascertain how and why tastes have changed through the decades. "We traced parallels between events in history and the styles of home furnishings and art," says Mildred Harris.

Her son adds, "Color preferences seem to change in reaction to world events. Lime green and yellow were popular during the optimistic 1950s, and then preferences shifted to soft earth tones and naturals during the Vietnam War period in the 1960s. I have not seen much movement away from that, personally, although everyone talks about primary colors—like 'Nancy Reagan red'—coming into vogue. Perhaps primary colors are evident on Rodeo Drive or in very specialized fabric houses, but most

continued on page 262

ON • CHICAGO • DALLAS • HOUSTON • LOS ANGELES • PHILADELPHIA • MIAMI • SEATTLE • TORONTO • VANCOUVER • CALGARY • SYDNEY, AUSTRALIA • PARIS

NO LIMIT TO CARPET DESIGN AT

EDWARD FIELDS

232 EAST 59TH STREET • NEW YORK, N.Y. 10022 • 212-759-2200



terior Designer: Vince Lattuca
hotographer: Bill Rothschild

A PURE WOOL FANTASY FROM THE MAGIC NEEDLE OF EDWARD FIELDS

RHK351CHV

"Hong Kong may never be seen from a more magnificent point of view."



Only one hotel rises from the very edge of the world's most spectacular harbour.
The Regent.
Inside, shimmering glass from floor to ceiling presents an unforgettable panoramic outlook.
Truly an impressive location for Hong Kong's finest hotel.

the Regent HONG KONG

A REGENT® INTERNATIONAL HOTEL

ALBUQUERQUE CHICAGO FIJI HONG KONG KUALA LUMPUR MANILA MELBOURNE NEW YORK PUERTO RICO SYDNEY WASHINGTON D C
U.S.A. TOLL FREE 800-545-4000; HONG KONG 3-7211211, TELEX HX37134 OR YOUR TRAVEL AGENT.

Unmistakably Trafalgar



Presenting the premier collection of braces and belts. For the traditionalist with a dash of flambovance.
From Trafalgar. America's finest leather accessories for men and women.

TRAFALGAR

© 1984 TRAFALGAR LTD

Trafalgar, P.O. Box 1153, Norwalk, CT 06856, (800) 243-4368.

From Instinct to Analysis — S. Harris Greets a New Era

continued from page 260

people still seek a calm environment of muted tones and tranquil pastels."

"Selecting colors and fabrics is an art form in itself," Mrs. Harris observes. Seeking ways to encourage interest in interior and textile design among young people, she has instituted an annual scholarship in interior design at the Otis Art Institute of Parsons School of Design. "We want to help students who are interested in our field, and we hope that they, in turn, will encourage others as they pursue their own design careers."

"Today, people are aware of design as never before—in textiles, furnishings and clothing."

"Today," says Steve Harris, "people are aware of design as never before—in textiles, furnishings and clothing. And they are constantly improving their sense of design by reading magazines, shopping and observing others. The distinction between residential and commercial interior design has all but disappeared," he adds, "as offices increasingly utilize high technology equipment, and employers seek traditional, intimate work environments that were previously reserved for the home."

After seventy-eight years in the field, S. Harris is entering a new era. "My father had the gifts of an entrepreneur, the sensitivity to perceive what people want, even though there was little public design consciousness during his career," Steve Harris says. "Now we have to be more aware of the fashion aspects of fabric design. That people are so knowledgeable about good design today presents a fascinating challenge for all of us at S. Harris & Company."□

—Cameron Curtis McKinley

Designs featured this month in "In the Showrooms" are available through interior designers.

Rare Maps, 16th-19th Century Prints, Americana



Pierre-Joseph Redouté 1802-1816

W. Graham Arader III

1000 Boxwood Court, King of Prussia, Pennsylvania 19406 (215) 825-6570

Galleries

NEW YORK: 23 East 74th Street, Suite 5A, New York, New York 10021, Telephone (212) 628-3668
HOUSTON: 2800 Virginia, Houston, Texas 77098, Telephone (713) 527-8055
ATLANTA: 1317 Berwick Avenue, Atlanta, Georgia 30306, Telephone (404) 872-5039
CHICAGO: 110 East Delaware Place, Suite 1504, Chicago, Illinois 60611, Telephone (312) 337-6033
SAN FRANCISCO: 560 Sutter Street, San Francisco, California 94102, Telephone (415) 788-5115
PHILADELPHIA: Charles Sessler, 1308 Walnut Street, Philadelphia, Pennsylvania 19107, Telephone (215) 735-8811



Berdj M
Abadjian
RUGS AS ART INC.

Sultanabad Carpet,
circa 1850.
12.3 x 16.11

Specializing in rare
Antique, Decorative,
Oriental & European Carpets

1015 Madison Avenue
New York, New York 1002
Telephone (212) 737-111



This Signature Custom Leisure Pavilion is an aluminum and stainless steel building with double-wall acrylic panels, and a motorized opening roof system with fitted screens.

A WORLD APAR
BUT NOT
A WORLD AWA

Signature®

CUSTOM LEISURE PAVILIONS BY SOLAR STRUCT

Your own sheltered, private world of lush plantings, shimmering water, warmed by su light, cooled by the romantic glow of moonl

The perfect way to swim, exercise, or ho poolside party, even on chilly nights.

With a Signature Custom Leisure Pavilio your pool becomes a place to relax, unwind refresh the spirit.

Any season of the year.

For the distributor nearest you write or c Signature, P.O. Box 100, Wheeling, IL 6009 Telephone 1-312-634-9355.

Or send $5 for a full-color Portfolio of Signature Pavilions.

Solar Structures products are available only through authorized ... Your inquiry will be forwarded to the distributor in your area. Solar Structures is a division of IBC Int... ...ed structural systems since 1914.

For the executive who makes staggering decisions.



NEWEL.

The largest and most extraordinary antique resource in the world.

wel Art Galleries, Inc., 425 East 53rd Street, New York, N.Y. 10022 (212) 758-1970

To the trade.

An Exciting International Event!

Warner Imported Linens Vol. II

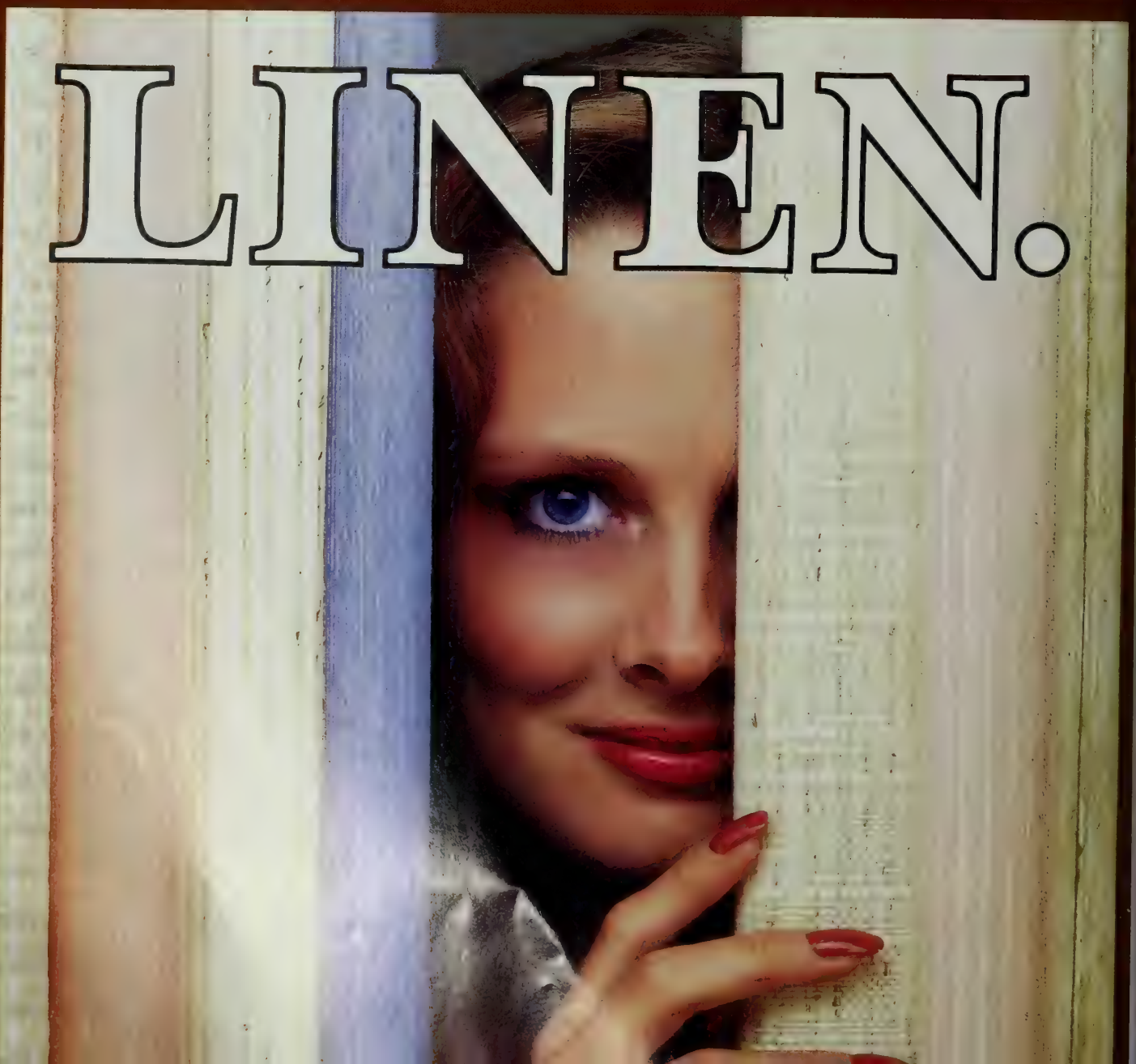
Stunning Italian linen designs and exquisite oriental linen textures have been brought together in one great collection. There are new concepts in burlap weaves, paper weaves, stripes in two and three tones, textures in duotones, string weaves over colored grounds and myriad other beautiful, beautiful wallcoverings. They're all paper backed and available in double rolls 36" wide x 8 yards or triple rolls 39" wide x 11 yards.

Warner Imported Linens Vol. II is available now through interior designers and decorating departments in fine stores.

Warner Wallcoverings, 108 S. Desplaines, Chicago, IL 60606
Showroom: 6-134, The Merchandise Mart, Chicago, IL 60654

All the elegant things happening to walls are by

Warner
Wallcoverings & Fabrics



SieMatic®



The unique SieMatic 8008 RA Rattan Kitchen shown in Dramatic White. Also available in Dark Brown.

Kitchen Interior Design

Introducing the world's most exclusive kitchen – rattan – from the world's foremost name in kitchens: SieMatic.

Long chosen for its exotic charm and durability to serve aboard the oceans' great luxury liners, rattan now takes its rightful place in the kitchen. Accompanied by elegant frames of solid oak and such authentic details as leather corner bindings and ceramic inlaid knobs.

As practical as it is strikingly beautiful, the SieMatic Rattan Kitchen is protected from daily wear by a fine coating of clear lacquer which actually highlights the distinctive interplay of light and shadow.

If your kitchen must be as individual as you are, discover the 8008 RA at your SieMatic representative today.

You'll find SieMatic Showrooms in design centers in Los Angeles, Seattle, San Francisco, Dallas, Denver, Philadelphia and in dealer showroom locations nationally. Or contact your architect or interior designer.

Send for SieMatic's Kitchen Book.
Get your copy of SieMatic's exciting new Kitchen Book. There's nothing like it: 176 full color pages of SieMatic Kitchen designs, complete with components and floorplans. Filled with great ideas. Send this coupon and $6 to The Kitchen Book, Suite 446, Pacific Design Center, 8687 Melrose Avenue, Los Angeles, CA 90069

Name

Street

City Telephone

Zajac and Callahan's Flights of Fantasy

LONGTIME PARTNERS in interior design, Edward Zajac and Richard Callahan are associated with comfortable and dashing settings: richly colored lacquered walls that gleam with light; vivid Orientalia; and plump large-scale sofas that invite lounging. About their work is a sense of luxe, a hint of theatricality—conjuring up images, perhaps, of a setting for a Noël Coward play. Indeed, their work is so fashionable that it is a surprise to find their apartment on a downtown New York City street that is just starting to be in demand. "We thought we were moving to a slum," says Edward Zajac wryly, going on to explain how they bought the 1840 townhouse because of its dignified proportions, and renovated it.

Inside, pale pastel walls reflect the light; books—most of them on the theater and architecture—are stacked about; and at the entrance a formidable collection of blue and white porcelain is reflected in a massive mirror. Everything sparkles; everything looks comfortable. The room beyond the small sitting area features two chaise longues, covered in a gentle-toned chintz, and two standing closets with a sleek Art Déco look.



FELICIANO

Welcoming a return to more "fantasy" and "clutter" in rooms, Edward Zajac (left) and Richard Callahan create interiors brimming with exotic paraphernalia. The minimal look, explains Mr. Callahan, can become tiresome: "People get bored with nothing on nothing."

The designers themselves—whose clients include Pearl and Albert Nipon (see *Architectural Digest*, January 1983)—are articulate and enthusiastic about their profession. "Both of us went to Parsons—during the great years there," says Mr. Zajac. "We learned to do palaces, and then to scale down. Now, of course, it's the opposite—they start with lofts." Later, Mr. Zajac worked for Billy Baldwin, and Mr. Callahan for Jansen, Inc. and Valerian Rybar. They have worked together for nineteen years.

It is not surprising to learn that the designers believe in collecting, for around them is a remarkable profusion of objects—furniture, lacquered trays, mirrors, and a musical clock case, a recent acquisition from the New York shop Frederick P. Victoria & Son. "We always get our clients to start collecting," says Richard Callahan, whose latest enthusiasm is American Empire furniture. Edward Zajac adds, "We started Albert and Pearl Nipon on blue and white porcelain, and they haven't stopped since." When asked how new collectors can begin to train the eye, he says, "By seeing, seeing, seeing—thousands and thousands of things. There's just no replacement for that."

Both designers admit to being ferocious shoppers, and speak of their favorite shops with the enthusiasm of gourmets discussing restaurants. Especially when it comes to London: "We go to Mallett's immediately,"



JAIME ARDILES-ARCE

Sharing Pearl Nipon's view [illegible] well-designed room, like a beautiful [illegible] should have details that cannot be appr[illegible]ne glance," the designers added [illegible] and Meissen decorations to [illegible]



FELICIANO

"It's much better to have 400 pieces of stuff," says Edward Zajac. "Otherwise you wind up with just one of this and one of that." The partners' apartment entrance hall houses a proliferation of porcelain and framed prints.

continued on page 272



OUR "LIDO" BEDROOM. SHEER ELEGANCE WITH ITALIAN PIZAZZ.

In a glorious marriage of function and style, our designers have blended easy-care Formica® tops with a high sheen desert beige finish, brass trim and a contoured shape for a look that is straight from Milan. A unique combination of drama and practicality, "Lido" could well be the bedroom of your dreams. For the name of a "Lido" dealer, phone toll-free 800-447-2882 or write The Lane Co., Inc., Dept. C-62R, Altavista, VA 24517-0151. Enclose $3.50 for a Lane furniture catalog.

Lane



The beautiful look in home refrigeration

SUB-ZERO

SUB-ZERO FREEZER CO.
P.O. Box 4130
Madison, WI 53711
608/271-2233

send for colorful brochure

Elegant yet versatile, the all refrigerator and all freezer Sub-Zero models featured above are true built-ins that fit flush with base cabinets. Providing a combined storage capacity of 41 cu. ft., these like all Sub-Zero built-in units will blend with any interior by accepting front and side panels to complement any decor. Other combination models, up to 31 cubic feet, are available including side-by-side, over-n-under in widths of 30" to 48". Sub-Zero also offers several undercounter models and ice-makers. All units are factory tested for total performance. Available in Canada.

Mallory's may very well be the best kept secret in the country.

Very soon your friends will be telling you about their new furniture. They may tell you about its style, its flair, its panache. But they won't tell you where they bought it.

We really don't mind. Because we understand.

Mallory's offers its discerning clients significant savings on fine furniture. Our prices are far below retail on the most prominent collections on the market today.

To order your own catalog libraries please return the form below. And, don't worry, we'll keep your secret.



TOLL FREE QUOTES: 1-800/334-2340

Mallory's

P.O. Box 1150 — 2153 Lejeune Blvd.
Jacksonville, North Carolina 28540

NAME _____

STREET ADDRESS _____

CITY _____

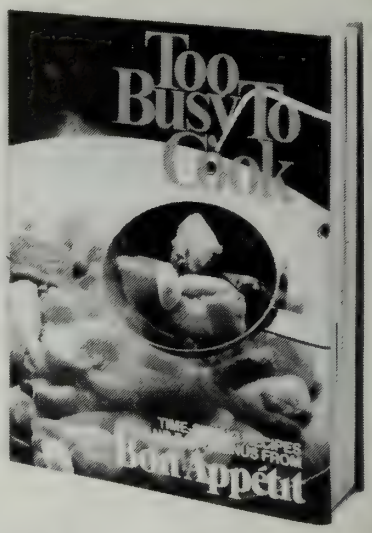
STATE _____

ZIP _____ PHONE _____

I'm interested in dramatic savings on fine furniture. Enclosed is my check for:

____ $2.00 Mallory's Catalog
____ $15.00 Eighteenth Century Catalog Library
____ $10.00 French Catalog Library
____ $10.00 Contemporary Catalog Library

Only mail orders accepted for catalogs. Orders outside of the Continental United States add $3 postage fee for every $5 increment.



"Too Busy To Cook?"

A Collection of Fast & Fabulous Recipes from Bon Appétit

Now there is an entire volume of imaginative, timesaving recipes compiled from **Bon Appetit's** "Too Busy to Cook?" column. All can be completed in an hour or *less,* are deliciously different, are kitchen tested, and are perfect for today's tastes and busy lifestyles.

Includes: more than 600 recipes
• complete cross-referenced index
• more than 48 full-color photos
• special chapter heads with extra tricks, tips, and techniques to save time • and much more!

Order today for no-risk 14-day examination. Your satisfaction is guaranteed.

SEND TO: The Knapp Press,
111 10th Street, P.O. Box 10248, Des Moines, Iowa 50336

Please send me ____ copies of Too Busy to Cook @ 19.95 each plus $2.50 shipping and handling. (For shipments to Calif., Illinois, or Iowa please add applicable sales tax.) I understand that if not completely satisfied, I may return it within 14 days for a full refund.

Total amount enclosed: $_____
(checks payable to The Knapp Press)

☐ Charge my order to: ☐ MasterCard ☐ VISA

Card # _____
(If MasterCard, include Interbank # shown above your name)

Expiration date _____

Signature _____

Name _____

Address _____

City _____ State ____ Zip _____

Please allow 6 weeks for delivery. W48

YVES GONNET INC



Distinguished Fabrics for Residential and Contract Application. Featured: Venezia Cotton Plisse.
Yves Gonnet Inc. D&D Building 979 Third Ave., New York, NY 10022. (212) 758-8220.
Showrooms: Atlanta, Boston, Chicago, Dallas, [illegible] Los Angeles, Miami, Philadelphia, San Francisco, Washington, D.C.

Aer Lingus
to Ireland.
Service on a
very different plane.

Irish service. On Aer Lingus. First class, executive class or standard, the moment you step aboard our wide body 747's, you'll feel the warmth and hospitality of Ireland itself.

Ireland's national airline offers more flights to Ireland than any other airline. And if you're headed to Europe, it's the most convenient and economical way to include Ireland on your trip from almost anywhere in the U.S.

Call your travel agent soon for all the details. Or Aer Lingus at 1-800-223-6537 (New York City 557-1110). No one can transport you to the magic of Ireland like we can. Because of all the airlines that go to Ireland, only one comes from there. Aer Lingus.

We fly to eleven countries.
Aer Lingus
But we never forget
where we came from.
And neither will you.

Zajac and Callahan's Flights of Fantasy
continued from page 268

says Mr. Zajac, with a smile. "Their things are special. And to Ross Hamilton, and Rodney Brooks. When we travel on business, we like to go to shops we know, hoping we'll return with a treasure." Other favorites include J. Garvin Mecking in New York, Madeleine Castaing in Paris, and the East & Orient Company in Dallas.

As the designers reflect on their careers, they are quick to name those who have influenced them. From Jansen, Richard Callahan says, he acquired "knowledge of furniture. History. Style." From Billy Baldwin, Edward Zajac learned "a certain cleanliness, a paring down. And a sense of color. He changed the whole idea of color, and brought back a feeling of brilliance—the brilliance of Matisse's colors." And, adds Mr. Callahan, "He really did away with fine French furniture—at least for a while." Out of these influences the designers have distilled their own working style. "The most important thing is the first impression of a room," says Mr. Zajac. "And then placing the objects. Then scale. Orchestrating these elements separates amateurs from the professionals."

When asked about others who have had an impact on design in recent decades, they mention the late Baroness Pauline de Rothschild. Says Edward Zajac, "That apparent casualness of hers was so studied! She did things in a marvelous way, all the details to perfection. But what she has wrought is a decorator's curse. People think they can duplicate that casualness so easily, but of course they can't. She was an original."

About trends in design today, Richard Callahan says, "We don't really believe in trends—something is beautiful or not beautiful." But the designers admit to being glad about a return to more "fantasy" and more "clutter" in rooms. "All those Europeans coming to live in New York have been a great influence," says Mr. Callahan, who goes on to add, "Although I like the minimal look, I also think it can get tiresome. How long can you be surrounded with glass and chrome? People get bored with it, bored with nothing on nothing. They want to have more *things*."

The team's own designs for furniture are increasingly important in their work. There is an imposing chair, for instance, with arms like thick twisted gold ropes, and several dazzling mirrors with a hint of the Baroque. Other recent design projects



Scale is a key element of the Zajac and Callahan approach to design. Over three feet high, a musical clock case in their living room conveys a "feeling of monumental architecture."



An elaborate tea setting, artfully arranged on a Louis XV–style table, reveals Edward Zajac's and Richard Callahan's penchant for collecting pieces of Oriental export silver.

continued on page 274

A stay with us will stay with you.

No land can make you feel more welcome than the land of a thousand welcomes. Where you can enjoy a simple bed and breakfast in a real Irish home. But there are places in Ireland where a man's home is truly his castle. And you can stay in one of these beautifully restored castles, now hotels with legends of their own.

Nearby, you'll find a championship golf course—wait till you see the greens. And during your visit you can take in a jazz festival or see horse racing along the beach.

It's all a part of the unexpected pleasures of Ireland. And there's more in our 32 page book, "Ireland. The unexpected pleasures." Send or call for your free copy below.

Come visit Ireland on your next holiday. And we'll treat you like a king.



Please send me your free book
"Ireland. The unexpected pleasures."

Name _____

Address _____

City _____ State _____ Zip _____

Mail to: **Irish Tourist Board**
590 Fifth Avenue, Dept. D, New York, NY 10036

Or call: 1-800-228-6455
(Nebraska only: 1-800-642-8777)

AD-3004

IRELAND
The unexpected pleasures.





Zajac and Callahan's Flights of Fantasy

continued from page 272


FELICIANO

A reticulated Japanese vase of the Edo period rests on a carved, gilded bracket and provides an engaging focal point in the living room of Edward Zajac's and Richard Callahan's home.

include a collection of fabrics—mostly cotton chintzes—of which they're quite proud. "I think the group is going to be distinctive," says Edward Zajac, showing samples of romantic yet clean designs in pale colors.

They seem so busy with projects that it is difficult to imagine the two designers having any respite from scouting furniture and planning interiors. "But we do relax," says Mr. Zajac. "Occasionally we'll entertain. We set up three long tables, and I cook. It's either for four or forty. It takes as many flowers for four as it takes for forty. And when we cook for four we always have enough left over for forty anyway!"

The two also love traveling, and talk enthusiastically about a recent trip to England, to the health farm Shrubland Hall. "It's heartening to go and look at the beautiful houses nearby while you're starving," says Mr. Zajac. They make it a rule never to scout for antiques while on vacation, and prefer going only to major cities. "No ruins or monuments. We love to stay in palaces," Richard Callahan says, adding, "I won't *ever* go to the pyramids—not unless they move the furniture back in."□

—Claire DeWitt



Corpus Hypercubicus

by Salvador Dali

In Dali's most monumental work, "Corpus Hypercubicus", Christ is bid farewell by Mary, His mother.

Through Dali's genius, the grief of a mother at the tragic loss of her son, is spiritually transformed into ecstasy and exaltation.

The Cross, made up of the building blocks of the Christian faith, is torn apart by the tragedy of the Crucifixion. The triumph of the Resurrection, will soon fuse the blocks together for all time, into the foundation of the Church.

His suffering on Earth has ended, His final reward has begun, sadness becomes joy, tragedy becomes triumph, out of death comes eternal life and universal salvation.

Collectors and investors throughout the world are becoming increasingly aware of the awesome significance of these last moments in the career of a great living Artist, causing Dali prices to skyrocket throughout the world.

*A hand-signed limited-edition original lithograph of Museum quality, from the world's largest publisher of Dali's finest works, is indeed a rarity in today's art market. THE TIME TO ACQUIRE IS NOW.**

For the opportunity to participate in this important offering, please call us on our nationwide toll free line: 1(800)367-7026.

**Due to the artist's failing health, we sadly reserve the right to withdraw this offering without notice.*

CENTER ART GALLERIES-HAWAII, INC.
Art Consultants to the World

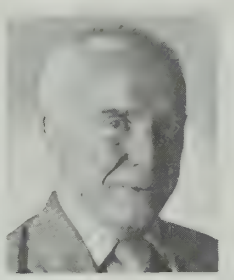
OAHU: Royal Hawaiian Shopping Center • Ala Moana Center • Waikiki Shopping Plaza • Center Five • Hyatt Regency Waikiki
Post Office Box 15577, Honolulu, Hawaii 96830-5577, (808) 926-2727
MAUI: The Galleries at the Hyatt Regency Maui (808) 667-7466 • Center Art Galleries at the Maui Marriott (808) 667-2253
Post Office Box 10478, Lahaina, Maui, Hawaii 96761
NATIONWIDE TOLL FREE (800) 367-7026 TELEX (ITT) 743-1766 CAGHI


Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.
ULTRA LIGHTS: 5 mg. "tar", 0.5 mg. nicotine av. per cigarette by FTC me
FILTER 100's: 9 mg. "tar", 0.7 mg. nicotine av. per cigarette, FTC Report MAR.


THE TASTE OF SUCCESS
VANTAGE ULTRA LIGHTS 100s
VANTAGE ULTRA LIGHTS 100s
100's
VANTAGE 100s
VANTAGE 100s
Low Tar 9 mg
VANTAGE 100s
VANTAGE
Great Taste with Low Tar.
That's Success!

IDEAS IN DECORATING

"REUPHOLSTERY IS MORE THAN JUST A FACE LIFT!"



Lloyd Bell
Interior Designer, F A S I D

Many consumers believe reupholstery is a superficial affair. And that all it involves is putting new fabric on an old sofa or chair. To the contrary. Repuholstery is an inside-out, bottom to top job and it can transform an old piece into a real beauty

THE INSIDE STORY. Your upholsterer starts with the frame. If it's good, so much the better. If it has weak spots, a good professional can strengthen them. Some upholsterers even replace support pieces that are loose or missing. They re-tie the springs. Put in new webbing. Apply new filling and padding to restore the shape of the piece like new. And you save on the cost of the frame which is what you paid good money for in the first place. Reupholstery works on many levels and uses diverse materials. Like nylon or jute for webbing; polyurethane, cotton, or down for fillings. You can get to know which are used. Why one is more appropriate than another. And what it costs. All you have to do is ask.



VALUE MAKES A COME-BACK. Reupholstery is all hand craftsmanship. In the hands of a good professional, your recreated piece is on a level with a custom-made. And the economics make sense. On a large piece, like a sofa, with a quality fabric, the savings (estimated by a reputable workroom) can be 15% to 25% less than the price of a good ready-made.

IMPORTANCE OF FABRIC. Reupholstery also offers more than a superficial choice of fabric. The variety is so abundant in colors and textures, you can wind up with a decorator fabric and still save on the total cost of the job.

INNOVATIVE NAUGAHYDE.® Many fabrics today offer advantages in wear, styling and cleanability. And one of them is soft, supple Naugahyde.® The colors come as a surprise—over 600—in decorator tones like Claret, Persimmon, Woodrose, Heather Blue, Navy and a wide range of beiges, browns, russets, black. Naugahyde has the rich leather look that's currently in fashion, and an appealing soft hand. It drapes and tucks fluidly, lends itself to all styles of furniture, and is uniquely cleanable. It's spot and stain resistant and spills wipe clean with a damp cloth. Most important, Naugahyde gives hearty, long wear.

WRITE FOR OUR BOOKLET,
"Reupholstery, What's In It For You?"
Uniroyal, Inc., DEPT. AD-2-MY, P.O. Box 2000
Mishawaka, Indiana 46544.
Please enclose $1.00 to cover mailing costs.



THE HOMEOWNER'S GUIDE TO REUPHOLSTERY, FROM

NAUGAHYDE®
BRAND FABRIC

Sponsored in cooperation with the Naugahyde Distributors Council.
Naugahyde® is a Uniroyal registered trademark for its quality vinyl fabric

PRESENTING MARQUIS

A striking new design for doors, sidelights and windows, to fit virtually every design motif. Available from stock, to the trade.

Custom designs and sizes available.

Send $5.00 for catalog of designs and setting.

BEVELED GLASS INDUSTRIES



MARQUIS – DR1008W 27[illegible]" x 66[illegible]" ... 008. 12" x 72"; CT5008: 24" x 48"

General Offices and Showroom:
6006 W. Washington Blvd., Culver City, CA 90230
(213) 657-1462 (800) 421-0518

New York Sales Office and Showroom:
D&D Bldg., 979 Third Ave., New York, N. Y. 10022
(212) 753-1380

for those who won't abide the ordinary



WARDROBE: HOUSE OF NORAH.NOH:/TILES: VILLEROY & BOCH

New York, 200 Lexington Ave., New York Design Center
High Point, N.C. P.O. Box 2005
Chicago: 1720 Merchandise Mart
Miami: D&D Center, 3841 N.E. 2nd Ave.
Also available in Principal Cities Nationwide

DIRECTIONAL

Many of our fabrics protected by the Du Pont TEFLON® soil & stain repeller product.

Sally Sirkin Lewis — Spartan Lessons

"SOMETIMES I THINK I have passed through this life once before," reflects interior designer Sally Sirkin Lewis, in speaking of her fascination with objects. "In a room filled with accessories I know nothing about, I seem to be able to focus immediately on pieces of the finest quality. There's something mystical about it." There is nothing mystical, however, about Mrs. Lewis herself. Direct, self-possessed and quick to laugh, she exudes the unabashed joy of a child let loose in a toy store as she looks around at the objects in her Los Angeles showroom, J. Robert Scott.

Mrs. Lewis has traveled the world in search of objects, and she so obviously loves each piece that it's a wonder she can bear to part with any of them. "I don't know whether I'm a good or a bad merchandiser," she remarks, "because I buy only things I really love, and I don't think a bit about whether I will be able to sell them. In fact, I have often hoped particular objects do not sell, so I can enjoy them for a short time myself."



BOB DENNISON

ABOVE: Although "less is more" is hardly an original concept, Sally Sirkin Lewis skillfully transforms it into something dynamic and new. BELOW LEFT: Her success is achieved through one-of-a-kind objects—a stark Chinese stone fish, circa 15th century, from Back Street Antiques, Los Angeles. BELOW RIGHT: An Art Déco horse, circa 1928, presses the mode of simplicity to its most expressive and fluid conclusion. "The sheer grace and sensitivity is like poetry," the designer says. From J. Robert Scott, Los Angeles.

Mrs. Lewis finds objects irresistible, yet she doesn't overburden her interiors by displaying too many accessories at one time. "I've reached a point in my career where I don't use a lot of objects in a room," she says. "The interiors I create are very classical and low key. Furniture doesn't jump out at you, and accessories and objects become pieces of art. For the dining room of a home in Honolulu [see *Architectural Digest*, October 1983], I selected a large black and white painting for the wall above a glass dining table. On the table I then placed a simple glass cylinder with one red flower in it. The single vase with the flower immediately became a work of art to me.

"Like that glass cylinder, objects need not be expensive to be beautiful," she continues. "Tiffany's is a great source for simple crystal vases. Of course, if I see a Lalique or a Daum vase, I love that, too."

Over the past several years, Mrs.

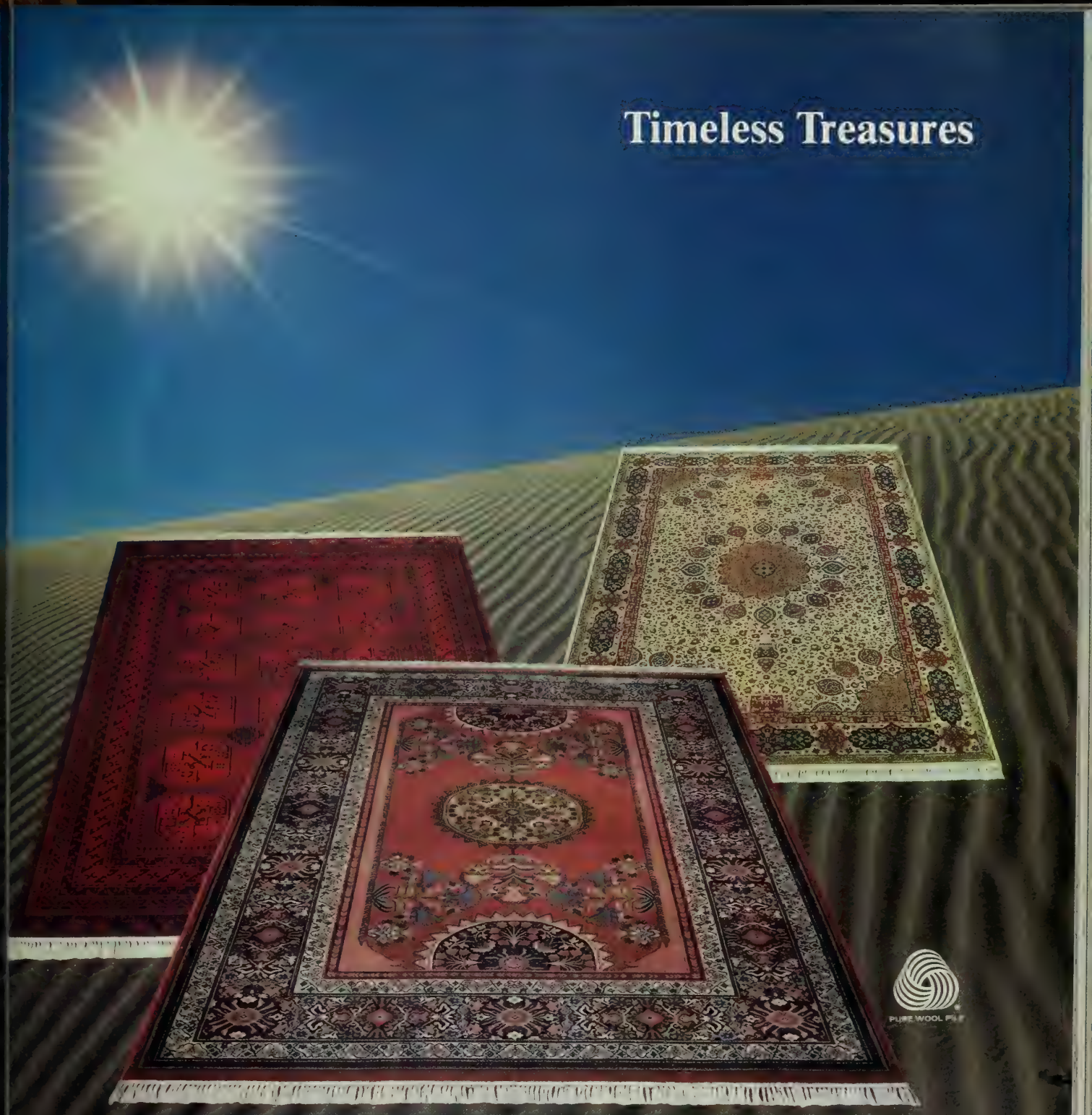


WAYNE ROWE



continued on page 284

Timeless Treasures



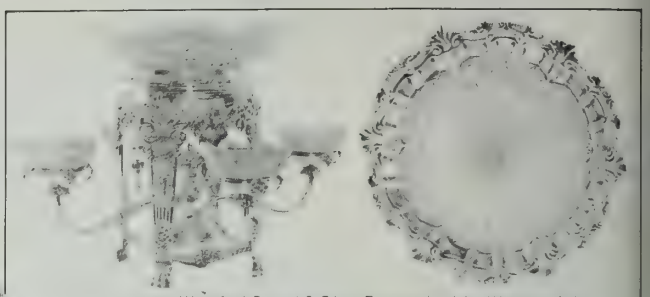
The timeless beauty of the Orient woven of luxurious 100% Worsted Wool
in colors that span nature's palette and exquisite designs
that recreate the look and texture of handmade rugs...
"The Kashimar Collection" exclusively from

COURISTAN

See Couristan Area Rugs at your local authorized dealer. Or send $3 for a full-color 64-page Kashimar catalogue to: COURISTAN, INC., Dept. AD/5-84, 919 Third Ave., New York, N.Y. 10022.

Tad Gilmore's Antique Register©

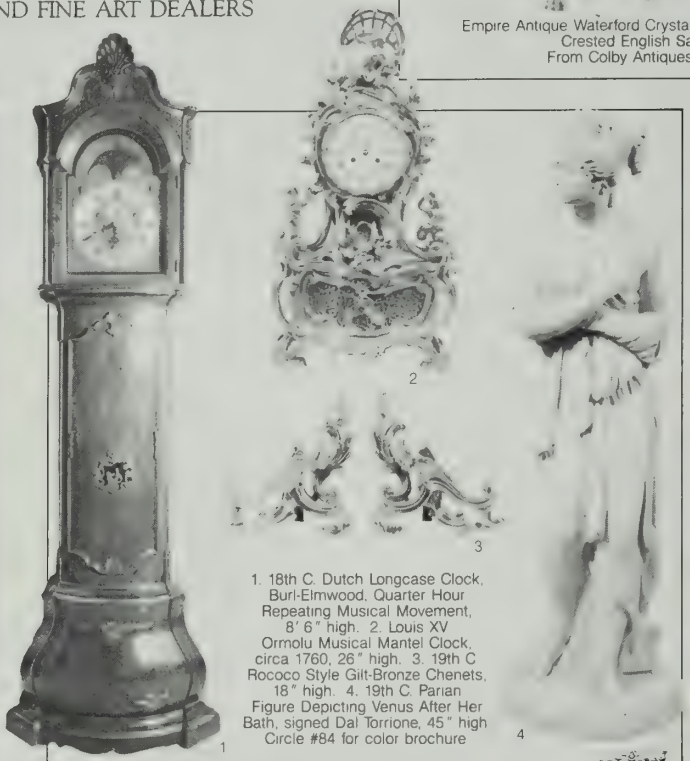
A NATIONAL TRAVEL GUIDE DIRECTORY
OF ANTIQUE AND FINE ART DEALERS



Empire Antique Waterford Crystal & Silver Epergne by John Watson, 1816
Crested English Salver on 3 Hoof Feet, 1750.
From Colby Antiques of San Clemente, California



Early 19th C. Blue & White Porcelain
Figure. One of a Pair. 18½" high
From Kenneth Brown of La Jolla



1. 18th C. Dutch Longcase Clock, Burl-Elmwood, Quarter Hour Repeating Musical Movement, 8' 6" high. 2. Louis XV Ormolu Musical Mantel Clock, circa 1760, 26" high. 3. 19th C Rococo Style Gilt-Bronze Chenets, 18" high. 4. 19th C. Parian Figure Depicting Venus After Her Bath, signed Dal Torrione, 45" high
Circle #84 for color brochure

CORINTHIAN STUDIOS
20506 SARATOGA-LOS GATOS ROAD / SARATOGA / CA 95070 / (408) 867-4630

California

LA JOLLA

Kenneth Brown, Inc.
1144 Prospect Zip 92038
Ph (619) 454-2700
Hrs M-F 10-5, cl Sa, Sun
Distinguished jewelers specializing in precious gems, dealers in South East Asian Art for over 35 years. Also extensive snuff bottle collection, netsukes, fine jade and porcelains. John Siglow, proprietor

LA JOLLA

La Jolla Antique Corner
6913 La Jolla Blvd. Zip 92037
Ph (619) 454-1261
Hrs 10-4, cl Sun , M.
A new happy and friendly source for period French country antiques and unusual Kitchen accessories. 18th and 19th century armoires, bonnetieres, tables and other finely carved prized furniture. Visit this direct importer and enjoy the beauty of provincial French antiques presented by a dealer that loves her work. Design consultation available. Circle #3 for brochure.

LOS ANGELES

Japan Gallery
930 N. La Cienega
Ph (213) 652-3336
Japanese fine art specialist. Serious antiques for the serious collector. Sumurai swords and fittings, armour, lacquer, inro, woodblock prints, fine cloisonne, scrolls, screens, sculpture. In Tokyo 1-14-32-210 Jingumae Shibuyaku
Circle #10 for brochure



Mid 18th C. Full Suit Samurai Armor Iron with Black & Gold Lacquer

PALO ALTO

Andre Ruzhnikov Russian Icons
PO Box 1261 Zip 94302
Ph (415) 858-0469 By appt only
Russian icons 15th-19th C. Vast selection of subjects and styles. Collections of museum quality formed. Also Russian silver, Faberge, and enamels. One of the nation's leading dealers of Russian fine art. Unconditional guarantee of authenticity furnished. Circle #5 for photo portfolio.

WALNUT CREEK CA
ANTIQUE STATION

The Antique Station
combines 50 dealers from across America in one location
Our furniture inventory is unrivalled and constantly changing as new shipments arrive
Over 15,000 square feet and 6,000 hand picked antiques and accessories provide you with the very best

Antique Station
Across from Walnut Creek Bart Station
1920 N. California Walnut Creek, CA
(415) 947-6866 Open Seven Days



1. Hindu Stone Carving Oma Mahesura, 10" high
2. Elephant Table from Thailand, 19" high
3. Wooden Rabbit from Thailand, 24" high
4. Gate Way Foo Lions From Thailand, 32" high

ACCENTS ON ASIA
[illegible] St. San Francisco, CA 94123 (415) 563-1955 Circle #90 for brochure

Asian Arts & Antiques

International Exhibition & Sale

July 19, 20, 21, 22
Show & Sale 1-10PM Daily
Lecture Series
& Films 1-6PM Daily

Century Plaza Hotel
Los Angeles, California

Dinner Reception to Benefit
Pacific Asia Museum
July 20th Grand Ballroom

Part of Asian Arts
Appreciation Week &
1984 Olympic Arts Festival

Creative Concepts
Promotions Consultants
PO Box 736
Arcadia, CA 91006
(213) 327-1347

Special hotel rates available



1 Cuban Mahogany Queen Anne Side Chair. Set of Six. English, c.1720
2 Mahogany with Satinwood Inlay Beau Brummel Dressing Table New York, c.1780
3 Extremely Rare Meal or Grain Chest with Curved Top. German, c.1650
4 Dark Oak Welsh Dresser with Gothic Base English, c.1870

COLBY ANTIQUES

510 N Camino Real, San Clemente, CA 92672 (714) 492-5130 Circle #1 for brochure



1. & 3 Pair 18th Century Chinese Famille Porcelain Vases, 23" high
2. 19th Century Chinese Polychrome Enamel Glazed Porcelain Hall Vase Mounted with Gilt Bronze French Mounts. Tao-Kuang 1821–1850. 26" high

Warren Imports For East Fine Arts

1910 South Coast Hwy., Laguna Beach, CA 92562 (714) 494-0150
166 North Palm Canyon Drive, Palm Springs, CA 92262 (619) 325-1070
Circle #30 in coupon for brochure

SAN FRANCISCO

Accents on Asia
2263 Union St Zip 94123
(415) 563-1955 Hrs. 11-6, cl Sun
The most unusual store of its kind Direct importer from all of Asia A rare collection full of surprises Porcelains to unique art objects Sacred temple art, rugs, furniture, Khamer pottery, Ivory carvings, miniatures, blue & white, erotic art, life size sculpture A collector's dream a remarkable shop for both the beginning and experienced collector of Asian and East Indian art Circle #90 for brochure

Antique Fair
1700 16th St. at Showplace Square So
Ph (415) 863-3914 Hrs 10-5, cl Sa, Sun



One of the West's leading trade sources specializing in quality Country French Antiques. Always a large selection of fine armoires, bonnetieres and tables Only through your dealer, designer, or architect Circle #28 for brochure

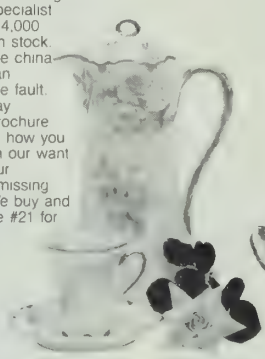
SAN FRANCISCO

Edwards Antiques Accessories at the Galleria at Crocker Center
50 Post Street Zip 94104
Ph (415) 788-0409 Hrs 10-6, cl Sun
Edwards is part of downtown San Francisco's most exciting architectural and shopping triumphs — the Galleria at Crocker Center The Galleria continues San Francisco's tradition of smart fashionable shopping See period English and European furniture, Oriental porcelains, exquisite clocks Rarity and quality define the scope of this unusually remarkable collection

Xanadu Artifacts and Tribal Art Ghirardelli Square
900 North Point
(415) 441-5211 Open 7 days
Specialist in artifacts and tribal art from Asia, Africa, Oceania and the Americas. Featuring a large private collection of art and rare objects from Papua New Guinea plus beautiful antique tribal jewelry, fine Asian and African baskets, dance masks from Mexico and West Africa, hand woven rugs and textiles Circle #92 for brochure

SAN JUAN BAUTISTA

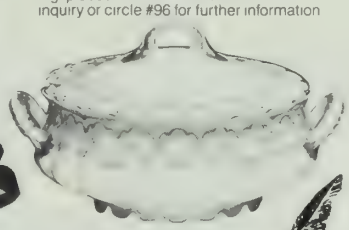
Lillian Johnson Antiques
405 Third Street
Ph (408) 623-4381
Hrs 10-5, cl M
Haviland matching service specialist with over 4,000 patterns in stock. We are the china shop on an earthquake fault. Write today for free brochure explaining how you can be on our want list for your pattern's missing pieces We buy and sell Circle #21 for brochure

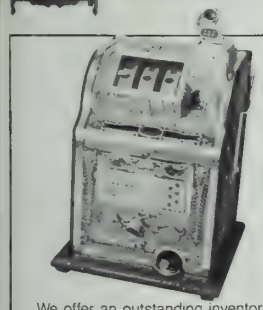


Oregon

NEWBERG

White's Fine China
104 South College St PO. Box 680
Ph (503) 538-7421 Hrs 10-5, cl Sun
Phone Toll Free (800) 547-4924
One of the largest inventories of discontinued Lenox and Spode china dinnerware in the nation A friendly missing and matching service for Lenox, Spode, Royal Doulton, Royal Worcester, Castleton, Syracuse and Franciscan We buy and sell one piece or full sets of china Specialist in finding missing pieces. Call toll free, send SASE for inquiry or circle #96 for further information





We offer an outstanding inventory of beautifully restored slot machines in perfect working condition. Legal as collectables, these bandits of Yesteryear have proven to be a terrific investment an investment you and your friends can really enjoy. We sell and ship worldwide. Satisfaction guaranteed. Send $3 for color catalog and price list.

Florida Funtiques

3350 Ulmerton Road Suite 10
Clearwater, Florida 33520
(813) 577-3456

Place Du Carrousel

Carrousel Midwest's new gallery
The nation's leading dealer in antique horses and animals specializing in rare and investment quality antique carrousel figures



2916 McKinney Ave
Dallas, Texas 75204
(214) 263-1418
Circle #86 for catalog

Let me register you



Just send me this coupon and I will register you with any of the above Antique Dealers. Circle the items you want and include **$1 for handling** and I will forward them to the dealers you indicate

Dear Tad:
Enclosed you will find $ _____ which includes the **$1 for handling** as well as any costs requested. My check is made payable to Tad Gilmore. **(US Funds Only.)**

1. Free **3.** Free **5.** $6 **8.** $6 **10.** Free
21. Free **28.** Free **30.** Free **84.** $1
86. $6 **90.** Free **92.** Free **96.** Free

Name _____ Address _____
City _____ State _____ Zip _____
Mail to Tad Gilmore PO Box 42345 San Francisco CA 94101 (415) 921-1[illegible]
May 1984 Architectural Digest National Edition Antique Regist[illegible]

Sally Sirkin Lewis — Spartan Lessons
continued from page 280

Lewis's work has drawn her westward across the Pacific Ocean to the Hawaiian Islands and the Orient—most recently to Japan. "Learning about Japan, its culture and art, has left a mark on my work," she says. "I find that I use less and less furniture. Even my taste in fabrics has become more pared down. I've gained new confidence to explore my ideas about very spare interiors."

Mrs. Lewis recently traveled to the Far East in search of antique textiles and Oriental scrolls, and to explore an area of the world she had not yet seen. "I was stunned by the fabulous objects in Bangkok," she recalls, discussing pieces that originated in Laos, Cambodia and Burma. "I purchased several torsos and Buddhas from the seventh and eleventh centuries.

"Bangkok is an excellent place to find Buddhist art. In the shops, pieces from the seventh century are placed beside articles made in the twentieth century. The merchants I dealt with there were very honest and made absolutely no attempt to misrepresent the dates of their wares.

"I'm my own worst enemy when I select objects," Mrs. Lewis continues.



WAYNE ROWE

A congenial demeanor heightens the welcoming function of a 19th-century *Fukusuke* doll from Mrs. Lewis's collection. From Charles Pollock Antiques, Los Angeles.

"If I see a piece I'm already familiar with, I don't want it. I always search for new vistas. At one time I bought only antiques. Now I seek antiquities, which are fast disappearing from the marketplace." Antiquities rarely reappear for sale once they are purchased by a museum or a major private collector, Mrs. Lewis explains, and many governments no longer allow archaeological pieces to be taken out of their countries.

The qualities Sally Sirkin Lewis finds appealing in objects extend beyond their purely visual form. "I love things that invite you to touch and examine them," she comments. "They should delight the senses and fascinate the eye. I feel enriched when I see a beautiful piece. So many thoughts run through my mind about the person who created the object, its quality, the time it took to make. The work seems to absorb all of my consciousness, like listening to a beautiful concerto.

"Things that are creative and unique move me very much. I think that's why I use furniture and objects so sparingly in my work today. I would rather have one beautiful piece than five average ones. The older I get, the more discriminating I become, and the less willing I am to compromise on quality."

The provenance of objects matters little to the designer. Instead, she allows their form and scale, texture and individuality to speak to her aesthetic sense. "I ask two questions when I consider an object for purchase,"



WAYNE ROWE



WAYNE ROWE

ABOVE: An example of accessories that become works of art, Ann Wärff's etched and sandblasted glass vessel, 1981, from the Heller Gallery, New York, merits lavish display. RIGHT: Tiffany & Co.'s silver service, however, remains out of sight—"being utilitarian"—until it is needed.

continued on page 286



Stroheim & Romann presents treasures from India.

jab

The simple beauty of an Indian woman's sari, adapted for drapery use. This silk fabric is hand woven, hand painted, and hand embroidered with gold lamé yarn. From the vast collection of JAB, Europe's leading textile source; now available in America through Stroheim & Romann, Inc.
Shown: Manjula (8265-175)

155 East 56th Street, NYC, NY/Atlanta/Boston/Chicago/
Dallas/Houston/Laguna Niguel/Los Angeles/Miami
Philadelphia/San Francisco/Troy/Washington, DC

Sally Sirkin Lewis—
Spartan Lessons
continued from page 284

says Mrs. Lewis. "Do I love it, and can I afford it? I don't care who designed the piece, where it was made, or whether it was made today, yesterday or before Christ was born. I have always trusted my eye."

Though artistic instinct guides her, it would be questioning Mrs. Lewis's thoroughness and professionalism to assume that her purchases are random and "lucky." She is, in fact, a student of objects. "I read constantly," she says. "Where other people read novels, I read art and travel books and periodicals. Sometimes I feel guilty because I haven't read a newspaper or a current novel. I read about countries—their histories, cultures, natural resources, arts and crafts, to determine where I should go and what I should see." She is currently planning a trip to London and the English countryside, then on to Venice in search of Venetian objects from the 1920s and 1930s.

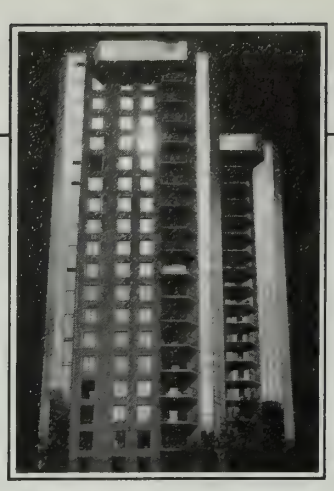
"The more I travel," says Sally Sirkin Lewis, "the more I realize there are endless numbers of objects to discover. From the smallest out-of-the-way shop to the most prestigious showroom, there are always beautiful pieces the world over."□

—*Cameron Curtis McKinley*



WAYNE ROWE/COLLECTION COUNCILMAN JOEL WACHS, LOS ANGELES

The mexican jug and double-dish/curves/electric light, 1983, by Andrew Lord, suggests a functional purpose while remaining teasingly aloof. "This is art and should be treated as such," Mrs. Lewis observes. From the Margo Leavin Gallery, Los Angeles.



WE HAVE LITTLE IN COMMON.

At Park Towers there are only two homes per floor, each in its own tower for privacy and security, yet each offering over 300 degrees of view—nearby downtown Denver, the Rocky Mountains, Cheesman Park below.

Inquire for more information and discover why Park Towers is the city's most prestigious address—1299 Gilpin Street, Denver, Colorado 80218. (303) 333-6647. Condominiums from the low Three Hundreds.

Park Towers

A development of Cumberland Southwest and Aetna Canada

Sail from St. Thomas with your own captain and crew.

Here's *the* way to travel in what National Geographic calls "some of the world's most beautiful water." Charter a luxury yacht anywhere from 45′ to 75′, from the largest fleet in the Caribbean. The captain and crew are at your service. Everything is paid for: food and drink, fuel costs, port fees. (The cost ranges from $85 to $200 per person/per day depending on the size and accommodations of the boat.) Stanton Delaplane, noted syndicated travel columnist, said "This vacation must be in the top 5 in the world." Send for our brochure.

V.I. Charterboat League
Home Port, St. Thomas 00801

Tell me more about sailing in the Virgin Islands.

Name_____

Address_____

City_____

State_____ Zip_____ Phone_____

United States Virgin Islands

St. Croix · St. John · St. Thomas

AD



A Tropitone original, our Irish River collection offers you a distinctively unique octagon design. Perfect in either commercial or residential installations.

Frames and virgin vinyl strap available in 20 designer colors. Use your imagination with chaises, dining tables, chairs, ottomans.

Write or call for our free 76 page 1984 catalog today. Your files may be obsolete without it.

Tropitone Furniture Company, P.O. Box 3197, Sarasota, FL 33578 (813) 355-2715;
5 Marconi, Irvine, CA 92714
(714) 951-2010

tropitone
Probably the finest

Atlanta: 292-7359 Chicago: 644-6164 Dallas: 651-7013 Denver: 399-2922 High Point: 889-9962 Houston: 965-0123 Irvine: 951-2010 Los Angeles DC: 74 Los Angeles PDC 659-0116
Miami: 573-5114 Miami: 757-0659 New York: 753-3377 Philadelphia: 567-5663 Phoenix: 274-0878 San Francisco: 626-1075 Sarasota: 355-



Villeroy & Boch Distributors

Arizona
*Bel Mar Supply, Scottsdale
*Benjamin Supply, Tucson
+ Facings of America, Phoenix

Arkansas
+ Epperson's, Little Rock
+ Plunkett Co., Barling

California
+ California Architectural Bldg. Pdts., Van Nuys, Anaheim
*Dalziel Supply, San Francisco, Burlingame, Campbell, Concord, Fairfield, Fremont, Monterey, Santa Cruz, Mountain View, Union City
+ Dillon Tile Supply, San Francisco, San Jose, Salinas
+ Morena Tile, Anaheim, Cathedral City, San Marcos
+ Tile Collection, Santa Barbara San Luis Obispo
+ Tile Garden, Escondido

Colorado
+ *Mountain Trade Distributors, Denver, Fort Collins, Colorado Springs

Connecticut
+ Stern & Co., Hartford
*Waterworks, Danbury, Westport

Delaware
*Bell Supply, Wilmington

Florida
+ *Decorative Tiles, Miami, Boca Raton
+ Gulf Tile Distributor of Florida, Brooksville, Clearwater, Port Richey, Tampa

Georgia
+ Zumpano Enterprises, Norcross

Hawaii
+ International Tile Design, Honolulu

Illinois
*Arnold & Lacey, Northfield
+ Mid America Tile, Alsip, Elk Grove Village, Chicago

Indiana
+ Louisville Tile, Evansville

Iowa
+ Sunderland Brothers, Des Moines

Kansas
+ Case Supply, Wichita

Kentucky
+ Louisville Tile, Louisville, Lexington

Maine
+ Albert Fitzgerald & Co., Portland

Maryland
+ Morris Tile, Tuxedo

Massachusetts
+ Albert Fitzgerald & Co., Woburn
*Waterworks, Boston

Minnesota
+ Kate Lo, Minneapolis, Burnsville, Wayzata

Missouri
+ Case Supply, Kansas City
+ Youngs Distributor, Springfield

Nebraska
+ Sunderland, Bros., Omaha

New Hampshire
+ Albert Fitzgerald & Co., Bedford

New Jersey
+ Ideal Tile, Middletown
+ Standard Tile, Jersey City, Paramus, Totowa, Succasunna
+ The Tile Studio, West Caldwell
*United Supply, North Plainfield

New Mexico
+ *Mountain Trade Dist. Albuquerque

New York
*AF Supply, Brooklyn
+ Best Tile Distr., Syracuse
*Kolson Inc., Great Neck
+ Nemo Tile, Hicksville, Bronx, Jamaica
+ Petoello's Gallery, Southampton
+ Richmond Ceramics, Staten Island
+ Sherwood Tile, Newburgh
*Smolka, New York City
+ Tiles International, Orchard Park
+ Town & Country, Tallman Suffern

North Carolina
+ Renfrow Distributors, Charlotte

Oklahoma
+ Plunkett, Oklahoma City, Tulsa

Oregon
+ *United Tile, Portland

Pennsylvania
+ Amsterdam Corp., Philadelphia
+ Best Tile Distr., Wexford
+ I.H. Hershner, York

Texas
+ American Tile Supply, Austin, Dallas, Fort Worth, Long View
+ Ashcraft Tile, Tyler
+ *Santile International, Houston

Utah
+ Domestic Import, Salt Lake City

Virginia
+ Design Tile, Tysons Corner
+ Morris Tile, Alexandria, Norfolk, Richmond, Roanoke

Washington
+ *United Tile, Seattle, Bellevue

Wisconsin
+ Childcrest, Milwaukee

+ -Tile
* -Plumbing Products
+ * -Tile and Plumbing

Villeroy & Boch
The world's largest ceramic producer, founded in 1748.

Villeroy & Boch.
Anything else is a compromise.

You can live with Villeroy & Boch ceramics for a lifetime. After all, ceramic is virtually indestructible. And, the colors, textures and finishes are rich and varied, making it one of the most beautiful materials available.

For 8 generations, we've led the ceramics industry in technological and design innovations, to assure you not only better tile and fixtures, but a more valuable home.

VILLEROY & BOCH
The world's largest ceramic producer, founded in 1748



Tile: Hyde Park (1171) 8" x 8" Fixtures: Colani (jasmine)

Room design by Ray Jon, A.S.I.D.

Send $2.00 for color catalog.

Villeroy & Boch (USA) Inc., PO Box 103 AD , Pine Brook, NJ 07058, (201) 575-0550 / 3111 East Mira Loma Avenue, Anaheim, CA 92806 (714) 632-9770. In Canada: CERATEC, Inc., Quebec

Find out what's in store for you when you shop with the American Express® Card



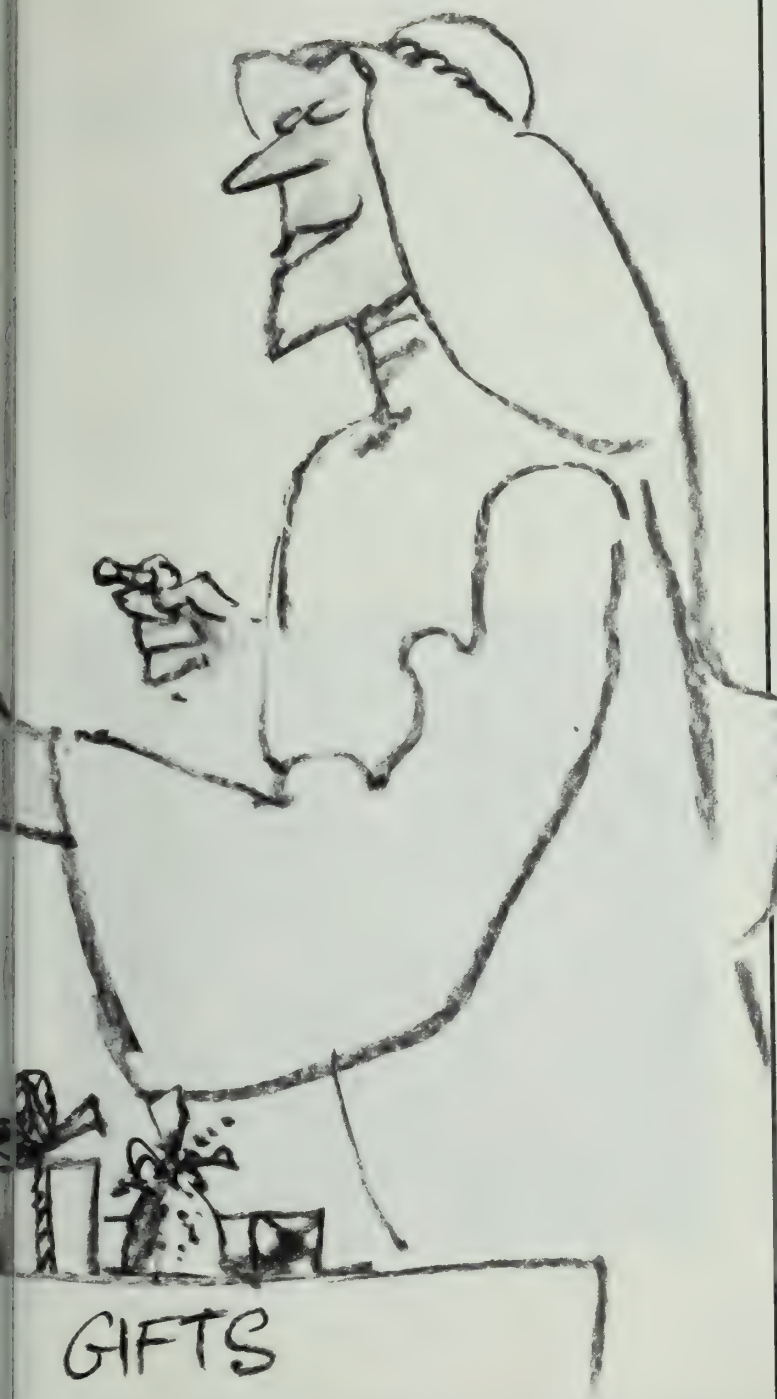
Don't leave home without it.®



© 1980 L A Olv Com TM

The Card of the 1984 Olympics.

©American Express Travel Related Services Company, Inc. 1984



These fine stores have something special in store for you.

Abercrombie & Fitch
Texas, California, Nevada and throughout the East Coast.

Bloomingdale's
New York area, Boston, Philadelphia, Washington, D.C. and Dallas.

Brentano's
Throughout the U.S.

Breuners
California, Nevada and Arizona

Burdines
Florida

Butcher Block
New York

Crate & Barrel
Chicago and suburbs

Davison's
Atlanta, Georgia and South Carolina

Emporium-Capwell
Northern California

Frederick & Nelson
Washington and Oregon

Ginori
New York

J. W. Robinson
Southern California

Mark Cross
Throughout the U.S.

Marshall Field's
Illinois, Texas and Wisconsin

Maurice Villency
New York and New Jersey

Pierre Deux
New York

Steuben Glass
New York

Van Cleef & Arpels
New York, Florida and California

W & J Sloane
New York area, Washington, D.C. and Texas

Woodward & Lothrup
Washington, D.C.



Tokyo's Enduring Pockets of Tradition

FOR AS LONG AS he can remember, Alex R. Fradkoff, a New York–based interior designer of international reputation, has had a passion for Oriental art. This lifelong involvement with Oriental aesthetics, nurtured by years of studying and collecting, has profoundly shaped both his personal life and his professional career. At home, he lives with an extensive collection of Chinese and Japanese art; at work, his designs reflect a subtle blending of Oriental concepts and motifs with the contemporary design vocabulary. It was only recently, however, with the advent of his line of furniture designed exclusively for the Japanese market, that Mr. Fradkoff made his first visit to Japan. During a whirlwind trip in the spring of 1983, he visited Japanese designers and showrooms in preparation for marketing his furniture.



FELICIANO

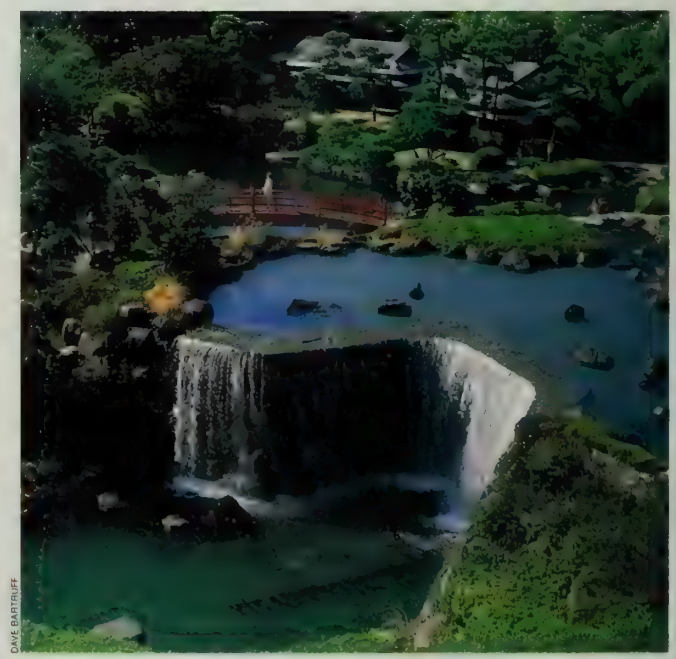
During a whirlwind trip to Tokyo, Alex R. Fradkoff discovered the intriguing and infuriating complexities of a modern industrial city: the neon chaos of urban streets, countered by a "concern for making environments and experiences" as pleasing to the eye as possible.

Civilization is perpetuated in the tea ceremony (below left) and a meticulously arranged Japanese garden (below right). The designer was introduced to both on an intimate scale in the seclusion of private homes.

"Admittedly, like any westerner fascinated by the Orient, I went to Japan with the intellectual awareness that the traditional Japan of *Madama Butterfly* has been dramatically transformed into a heavily industrialized economic giant. Yet, emotionally, the romantic imagery of cherry blossoms, temples, gardens, and kimonoed ladies with their parasols still lingered in my mind during the long flight. Landing at Tokyo's Narita Airport and traveling into the city was truly sobering. Everything seemed westernized, with skyscrapers, fast-food chains, and horrible traffic jams. Yet it was still not American culture—the strangeness was somehow underlined by the few English-language signs. Even during my first few hours in Tokyo, I was amazed at the juxtaposition of the thoroughly westernized parts of Japan with



JOHN SPOONER SHOSTAL ASSOCIATES



DAVE BARTRUFF

continued on page 296

Your quest for a quality winter cruise leads straight to SUN LINE.

The Amazon River. Carnival in Rio. Gems of the Caribbean/Orinoco River. Panama Canal. Transatlantic Grand Cruises.



A spectacular sea adventure warrants an incomparable ship. Sun Line's elegant, far-famed Stella Solaris. Or the intimate Stella Oceanis to the Orinoco. Both uniquely spacious. Congenial. With the most hospitable staffs afloat—all Greek, all experienced together a dozen years or more, all-giving. Sun Line, a luxury class of its own.

Amazon River Cruises

16-Day Christmas/New Year Dec. 21/84 to Jan. 6/85. 14-Day Jan. 5 to Jan. 20/85.
Across the Equator to jungle, extraordinary cities. Briefings by the explorer Captain Loren McIntyre, who discovered Lake McIntyre, the most distant source of the Amazon. A special performance at the splendid opera house in Manaus, Brazil. Tobago, Trinidad, Guadeloupe, Barbados and more.

Carnival in Rio Cruises

17-Day Feb. 1 to Feb. 18/85. 15-Day Feb. 17 to Mar. 5/85.
Three days of carnival, spectacle of spectacles, unrivalled anywhere. In one of the most miraculous cities in the world. Reserved seats for the stirring parade to the samba beat. Superb beaches. And Fortaleza and Bahía. Martinique. St. Lucia. St. Barthelemy. More.

Gems of the Caribbean/ Orinoco River Cruises

14-Day. 6 cruises: Departures from Dec. 21/84 Christmas/New Year to March 1/85.
180 exciting miles upriver in Venezuela. Angel Falls, the world's tallest falls. Canaima, the great jungle reserve. Rarely visited St. Lucia, Bequia, St. Vincent, Tobago, eight more stunningly beautiful islands.

Panama Canal/Island-Hopping-and-Shopping Cruise

12-Day, Jan. 20 to Feb. 1/85.
The great Canal, a wonder of the modern world, with a Certificate to mark the occasion. Jamaica's Ocho Rios. Curaçao, St. Barthelemy, St. Maarten, St. Thomas. And the wares of all the world at wonderful prices.

Transatlantic Grand Cruises

HELIOS 26 days Nov. 25 to Dec. 20/84. The great Fall follow-the-sun cruise from Athens to Fort Lauderdale. Taormina, Sicily, Rome. Monte Carlo. Palma de Mallorca. Casablanca. Tenerife, Canary Islands. Dakar, Senegal. Barbados. Guadeloupe. St. Thomas.

PRIMAVERA 21 days, March 10 to March 30/85.
To the lovely first green of Spring, from Fort Lauderdale to Athens. Nassau. Madeira. Gibraltar. Tangier. Malaga, Spain. Monte Carlo. Capri. Taormina. Malta. Olympia. And—even grander! —add a 9-day Easter Cruise to the Greek Islands, Egypt, Israel, Turkey.
And, enriching every cruise, great entertainment from all the world, unique lectures, stimulating programs. Launch your cruise plans now.

See your travel agent. Or call Sun Line 800-468-6400 or 212-397-6400. Or send for our Winter Cruises brochure. Sun Line, One Rockefeller Plaza, NY, NY 10020.

Name_____

Address_____

City_____ State_____ Zip_____

Phone_____

My Travel Agent is_____

SUN LINE

Sun Line Cruises

The Unique Fleet of the Cruise World.

Luxury ships of Grecian registry.

AD5

May Exhibition • Phoenix, Arizona
1984 ATA National Convention



"The Right Light"

Lifesize Bronze Sculpture

J. Seward Johnson, Jr.

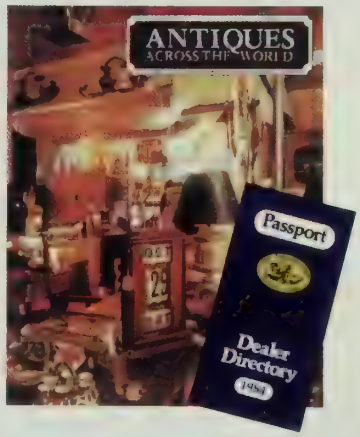
For brochure and information contact:
SCULPTURE PLACEMENT
P.O. Box 9709 • Washington, D.C. 20016 • 202-362-9310
LIFESIZE FIGURES PRODUCED IN LIMITED EDITIONS OF SEVEN OR LESS

FOR EVERY ANTIQUE YOU'VE PASSED UP OVER THE YEARS, PASSPORT WOULD LIKE TO APOLOGIZE FOR NOT BEING INVENTED SOONER.



Buying art and antiques in Britain is, unquestionably, one of life's more rewarding experiences. But where do you shop? How do you pay? And how on earth do you get all those things *home*? Passport is the world's first solution to these problems.

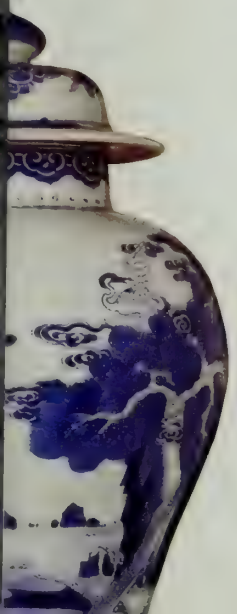
Take Passport™ over, and bring anything back. Passport was invented by Michael Davis, Britain's leading shipper of fine antiques—and winner of the Queen's Award for Export. After working 12 years to make antique shipping easier, Michael Davis decided to improve on antique *shopping*. Thus Passport was born. It gives you instant credit at antique shops and galleries all over the British Isles. Which means you can now buy virtually anything as easily as you buy lunch. No traveler's checks. No letters-of-credit. Just present your Passport Card.



The solution to eyes that are bigger than your suitcase. Besides being welcomed by over 1,600 U.K. dealers and Sotheby's, Passport puts an end to shipping worries. Everything you buy with the Card is *automatically* sent to you—in one cost-effective shipment—whether you buy from one shop in London or dozens a hundred miles apart. You never fuss with packing, insurance, customs. And you can rest easy knowing it all goes by Michael Davis Shipping. We've built a reputation for getting antiques to your door in precisely the same glorious state they left the store. And you don't pay until they arrive.

Know where to buy in Britain. And where not to. Your Passport Card entitles you to many valuable extras, including free private airport limousine service with selected London flights. But you also get something that has no price. Knowledge. There's the Passport Directory, with addresses and specialities of everyone who accepts the Card. There's a free subscription to *Antiques Across the World*. Finally, there's the Passport staff—always there, always ready to answer your questions. Tell us what you're looking for and we'll deliver an expert (complete with car) to help you find it. Our guides have an intimate knowledge of the British antiques world, and can introduce you to sources well off the beaten track.

Try us now and get a live guide. Free. Passport is the antique hunter's most indispensable tool. And if you apply for your Card right now, you'll get one day of chauffeured guide service *free*. Another way we're changing the process of buying art and antiques abroad. For the better.





PASSPORT.
THE ANTIQUES-TO-GO CARD.™

Please send me your free Passport information kit



NAME_____

ADDRESS_____

CITY_____ STATE_____

ZIP_____ PHONE_____

Passport, 29 East 61st Street, New York, N.Y. 10021

(800) 227-7212

In N.Y. call: (212) 832-3661 AD/5/84

Tokyo's Enduring Pockets of Tradition

continued from page 292

pockets of tradition tenaciously holding on and even flourishing."

Tokyo, of course, is not Japan, any more than New York is America, or Paris is France. But it is here, as Mr. Fradkoff sensed immediately, that the remnants of the old and the glitter of the new find their boldest expression. The central city offers traffic-choked streets and a sampling of modern architecture at its best and its worst. Flashing neon in every conceivable form blazes outside endless shops, nightclubs, movies, restaurants, theaters and pinball parlors.

Tokyo's version of the urban vulgarity found in most great cities of the world was aptly described by Alex Fradkoff as "a cross between Las Vegas and New York." At the same time, a glimpse of a winding alley reveals rows of paper lanterns or a young lady hiking up her exquisitely patterned kimono to ride on the back of her boyfriend's shiny black motorcycle. A quick hot-dog lunch gives way to leisurely dining on sushi, sukiyaki, unagi, or broiled eel; or for the more adventurous, the raw, sometimes deadly, blowfish served at low tables on the tatami. All are reminders that bits and pieces of traditional Japan lurk beneath the modern veneer, often popping up in the most unexpected contexts.



FELICIANO

A darkly glazed jar and rustic *tansu* exhibit the elegant economy Alex Fradkoff relishes and consequently attempts to transmit to his own furnishings for the Japanese market.

An instinctive aversion to clutter marks the interior of a historic home. Rice-paper screens and tatami exude charm, yet remain dutifully bound within a precise visual formula.



Most of Alex Fradkoff's journey to Tokyo was orchestrated by his Japanese business partner. Although a great deal of time was absorbed in finalizing details for presentation of his furniture, he had rare opportunities to visit several private homes, and was a guest at a Japanese tea ceremony.

"The homes were beautifully furnished," he recalls, "and all retained one or perhaps two rooms in the traditional Japanese style—tatami, minimal low furniture, and magnificently painted folding screens. Many had small-scale gardens at the center of the house—delicately cared-for islands of nature. The rest of the furnishings there reflected a complete commitment to Western taste: up-to-the-minute fashions in the sleek Italian contemporary mode—chrome, glass and lacquer; or classic French interiors, Louis XV or Louis XVI, all of the finest quality. Taste in Japan seems actually to be compartmentalized into these three areas, and design is carried out with a strict interpretation, a stark insistence on purity, with little or no mixing."

In describing his impressions of these private homes he was privileged to visit, Mr. Fradkoff articulates the intent of his own furniture designs for Japan. He strives for a "transitional feeling, achieved by adapting or mixing traditional Oriental concepts and contemporary style." Exotic woods—ebony, mahogany, zebrawood—are combined with special finishes and insets of fine granites and Italian marbles, using materials and techniques unavailable in Japan.

The same discernment that characterizes his furniture shapes his own extensive Oriental collection. He selects mostly Chinese and Japanese

continued on page 300

Pan Am. First In Space.



The first thing you notice as you enter the First Class Cabin of a Pan Am 747 or L-1011 Clipper® is the extraordinary feeling of space.

First In Comfort.

And as you settle into your Space Seat, your Pan Am Sleeperette® Seat, this sense of spaciousness becomes even more impressive. There's space in front of you, around you, above you. But above all, space to give you something so very rare in air travel today, a sense of privacy.

First In Food And Wines.

And because of the comfort so much space offers, Pan Am's Five Star Dining is gracious dining. Offering a wide selection of international entrées from the trolleys. Served on fine china. On snowy linen. And you'll whet your appetite with some of the world's most respected wines, especially selected from the wines of the world by Pan Am's international wine consultant.

First In Service.

Pan Am enjoys a 56 year tradition of fine service, impeccable service. Truly First Class from the time you're welcomed aboard till your coat is returned. It seems, in fact, as though we invented luxury in the air. But then, after all, we did.

For reservations and information call your Travel Agent or Pan Am.

Pan Am. You Can't Beat The Experience.®

This is the new Buick Electra.

THE GERMAN AUTOBAHN (no speed limit)–Imagine yourself on a seemingly limitless stretch of Teutonic interstate, tucked confidently inside a precision German touring sedan. Since there's no speed limit, you're letting the machine do what it was designed to do: perform.

Imagine your surprise at the blinking lights behind you signaling you to move out of the way. And your even greater surprise at what pulls around you. A Buick Electra, of all things. But not a Buick Electra as you've no doubt previously thought of them.

The Buick in question is an engineering test car–the prototype of a Buick Electra that will interest you as perhaps no Buick has done before.



BUICK ELECTRA?
NO, BUICK ELECTRA *T TYPE*.

To understand the new Electra T TYPE, disregard any previous notions you may have had about Buicks. This one is different. This one has fully independent rear suspension, multi-port fuel injection (MFI), front-wheel drive and MacPherson strut front suspension.

It also has special firm springs and shock absorbers, large diameter front and rear anti-sway bars, quick 17.6:1 steering, and aluminum alloy wheels with black-wall radials.

Interested? Read on.

New ideas need to pass severe tests. We could think of none more severe in the case of Electra's new multi-port fuel injection system than the scrutiny of the world-respected engineers of Bosch, in Stuttgart, Germany.

The proof of any fuel injection system lies in throttle response.

Together, we confirmed the performance of what is unquestionably one of the world's most sophisticated fuel injection systems.

The inherent advantage of Electra's multi-port system is that it directs the fuel charge right at the intake port, so throttle response is optimized.

But what makes this system unique is its use of a tiny hot film mass air-flow sensor, which measures the mass of the intake air, then feeds the information to a computerized control module which makes rapid-fire corrections in the fuel charge–up to 80 times a second.

The combination of hot film mass air-flow sensing and "MFI" makes the 3.8 litre engine unique in all the world.

If our calibrations weren't right, the people at Bosch would have told us. But we were right. And some of Bosch's heaviest footed engineers told us they liked it a lot.

FROM HIGH IN THE ALPS TO BACK IN THE OUTBACK.

We didn't stop with Electra's ability to pass on the Autobahn. Bosch technicians drove it through the oxygen-thin altitudes and steep grades of the Alps. While our own engineers were putting a similar prototype through the searing heat of the Australian Outback.



If this seems strange duty for one of America's most respected boulevard luxury makes, it's because we're convinced that being merely luxurious isn't enough in the real world of today.

WE ADDED PERFORMANCE. WE DID NOT SUBTRACT BUICKNESS.

Despite the high-tech demands of the times, there are traditional Buick virtues which remain timeless.

Buick Electra has long been noted for ride smoothness. The Electra T TYPE's ride is firm, but still highly supple. So Electra's reputation as a long-distance luxury cruiser is still very much intact. Inside, there are bucket seats, covered in understated gray velour, divided by a highly functional center console. A leather-wrapped gray sport steering wheel is standard.

Interior roominess dimensions are within an inch or so of Electra's predecessors. Plus we've added unexpected touches like an optional "memory seat" that remembers where you've set it. No matter who's been sitting in it. Oh yes, electrically adjustable outside mirrors are also available, as is Electronic Touch Climate Control.

THE *T TYPE* IS YOUR TYPE.

Performance cars should look like they perform. And the T TYPE doesn't disguise the fact. Instead of the usual luxury car brightwork, you'll find plenty of gray trim and gunmetal gray paint. Even the hood ornament has been removed.

Clearly, the T TYPE is your type.

YOU. THE TOUGHEST TEST OF ALL.

We've put our new Electra through some of the most severe testing we could think up. We're satisfied that it's ready. For you. And we want to know what you think.

So buckle up and test-drive it yourself. Then share your opinions with us. We've written a 20-page book and an evaluation form to help you do so. It's free at your Buick dealer.

Official Car of the XXIIIrd Olympiad Los Angeles 1984

BUICK

Wouldn't you really rather have a Buick?



Some Buicks are equipped with engines produced by other GM divisions, subsidiaries or affiliated companies worldwide. See your Buick dealer for details.

Tokyo's Enduring Pockets of Tradition
continued from page 296

objects, not only for historical value, but for exceptional design qualities. Many of his ceramics have bold, taut profiles, with rich, yet dramatically simple, textured surfaces. While he has acquired examples of more formal Oriental furniture, he clearly prefers the functional *tansu* storage chests, or Japanese *mizuya*, cabinets used in kitchens. It is this aspect of the Japanese aesthetic that he admires in the art and the daily life of the country—"every single object, a whisk broom, a ladle, or a basket, has a design ethic about it. Function and fine design are inseparable."

While in Tokyo, the designer managed to spend time looking for antiques to add to his collection. The city offers any number of art galleries, from one-room shops to entire buildings, like the Setsu gallery, whose innovative architecture and handsome display of objects makes it well worth a visit. For the westerner, the buying of antiques often happens in unexpected places. "It totally amazed me," says Alex Fradkoff, "that you can buy fabulous antiques and contemporary art in Tokyo's major department stores, Mitsukoshi Nihonbashi, Takashimaya, and Wako. In special sections, usually on an upper floor, I saw Matisse and Picasso drawings, prints and oils—originals, not reproductions. Another section was devoted to Japanese sculpture, pottery and prints. My host told me that many people prefer buying art and antiques in department stores—a definite departure from the American attitude."

Another escape from the pressure of business commitments and the hectic pace of Tokyo came with a retreat into the tranquil world of the Japanese tea ceremony, chanoyu. This tradition, which evolved over several hundred years, transforms the commonplace experience of tea drinking into an art form of great beauty. Alex Fradkoff experienced the more elaborate private tea ceremony, involving both



FELICIANO

"Every single object has a design ethic about it," Mr. Fradkoff says of Japan's noble crafts. Of note are an Edo-period Bizenware vase, a Shigaraki jar, and a 19th-century doll animated with a colorful splash of flowers.

Leaning over the silk, a painter communicates an air of poetic intensity that binds him to the traditions of his ancestors and makes him immune to the callings of a contemporary age.

known as *kaiseki*, and tea drinking.

"The thoroughness and concern for every detail—the ceramic bowls, the bamboo utensils, the patterns of food—and the delicate and economical gestures were staggering. This elegant simplicity seems to me quintessentially Japanese. The intense concern for making objects, environments and experiences pleasing to the eye and to the mind carries over into many aspects of modern life: food presentation in restaurants, package wrapping, and landscaping. Even along crowded streets and roads outside the central city there is a subtlety of landscape design beyond anything possible in the United States."

To Alex Fradkoff, Tokyo itself is not a beautiful city, but the noise, pollution and jarring modernism still have not destroyed "the overall aesthetic consciousness, that awareness of beauty so fundamental to the Japanese cultural heritage."□

—*Annette Juliano*





Bermuda. Come bask in the warmth of our traditions.

When you're separated from the rest of the world by 600 miles of sea, things stay delightfully unchanged. Here in Bermuda, carriages still await your pleasure at the edge of Hamilton harbour, tea is served ritually at 4, quality remains the keynote in our bargain-filled shops, and the smile continues very much in style. Just a few of the traditional values that make Bermuda worth so much more than what you spend.

Good fun is a tradition.

Bring your racquet—our tennis tradition goes back 100 years. Take a crack at par on spectacular oceanside golf courses. Hop on a motorbike and explore coves that once were pirate hideouts. Romp on soft, pink-tinted sands. Swim, sail, snorkel and wind-surf in reef-guarded, incredibly clear waters.

The value of history.

Hire a spotless mini-taxi and roam 375 years of our colourful past. Visit ancient forts, old iron lighthouses, historic harbours, a town that was born in the 17th century.

Our nighttime values.

After dark, make your own history in superlative restaurants, nightspots with star-studded international and local shows, discos where the beat almost meets the dawn. Ask your Travel Agent about our marvellous range of accommodation and plan a Bermuda visit soon.



Experience the values of

Bermuda

1239

WRITE FOR A FREE BERMUDA BROCHURE:
Bermuda Department of Tourism,
Post Office Box 4300, Woburn, MA 01888

Name_____ (please print)

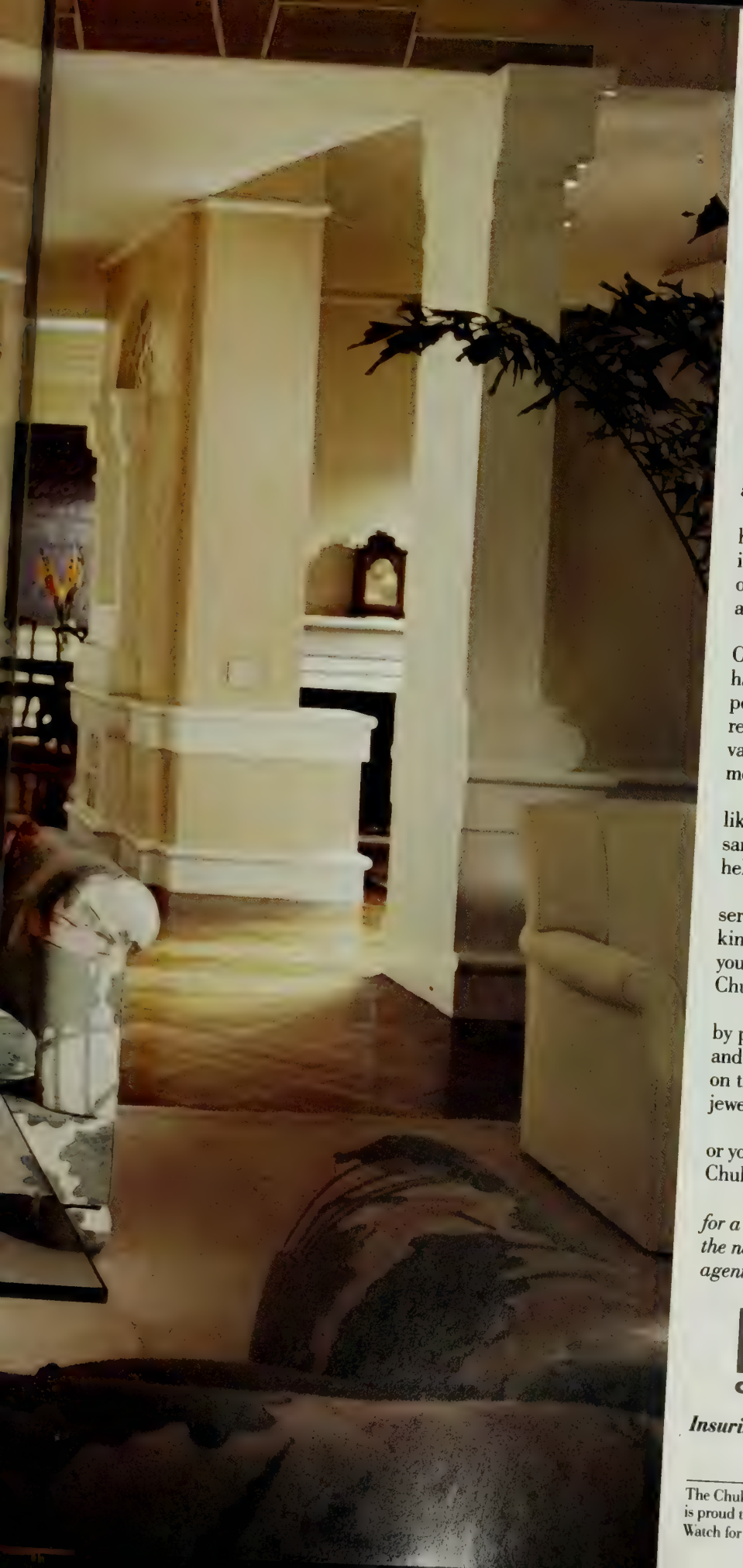
Address_____

City_____

State_____ Zip_____

The Gardiners on their 2nd visit.





Chubb People.

They can relax about the things they own.

Chubb people own fine homes and fine things. For them these are a source of pleasure rather than concern.

They've chosen Chubb to insure them and they know they've chosen well. Since 1882, Chubb has been the preeminent insurer of valuable homes and the belongings they contain. Chubb insures more jewelry than anyone else in the world. Works of art, antiques, fine automobiles—Chubb brings unique expertise to each.

One example of this is the Chubb appraisal.

Most companies never see the homes they insure. But when Chubb insures a fine home, one of Chubb's own skilled appraisers visits and makes a written evaluation.

What they find is often surprising. Over 80% of the homes they inspect have been incorrectly insured, with policies that fail to keep pace with rebuilding costs or that overlook the value of such special details as carved moldings or an antique mantelpiece.

If a major loss occurs, mistakes like these could cost you tens of thousands of dollars. Chubb appraisers help you avoid these mistakes.

Chubb charges nothing for this service, because Chubb is a special kind of insurance company. The more you have to protect, the more you need Chubb.

They'll help you prevent loss, too, by providing advice on burglar alarms and fire detection systems, as well as on the safest place to keep precious jewelry or hang valuable paintings.

When you're insuring your home or your possessions, it's good to be Chubb people.

Phone Chubb at 800-922-0533 for a complimentary brochure and the name of your independent Chubb agent or broker.

CHUBB

Insuring proud possessions since 1882

The Chubb Group of Insurance Companies is proud to participate in "American Playhouse." Watch for it on PBS.



ON THE WAY TO SAN RAPHAEL...

You never thought you'd see a toilet quite like this. But there it is.

San Raphael™ Not [illegible] But one-piece toilet of [illegible]

The sleek, low-profile styling conserves space.

The efficient design [illegible] than most conventional one-piece toilets—only three and one-half gallons.

Shown in Swiss Chocolate, it's [illegible] in a variety of decorator colors.

San Raphael has an oval-shaped bowl. A similar toilet Kohler calls the Rialto™ offers a bowl in the round

San Raphael, by Kohler. It's really hard to pass up

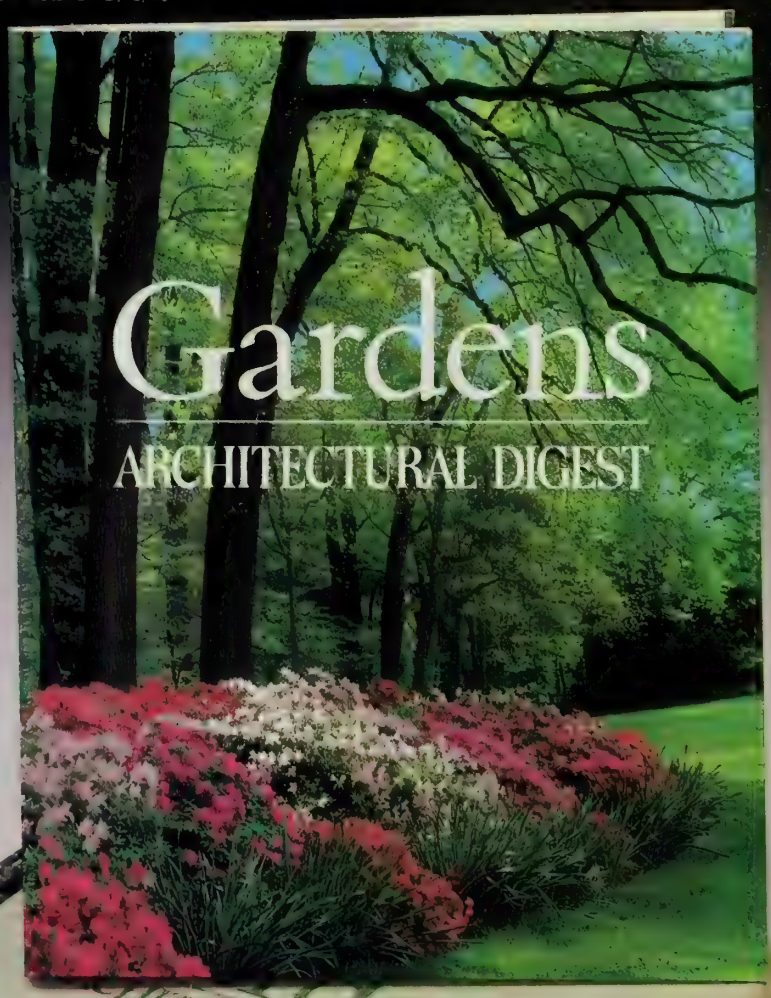
For many more kitchen, bath and powder room products see the Yellow Pages for a Kohler showroom or send $2 for a 48-page catalog to Kohler Co., Department AM5, Kohler, WI 53044

THE BOLD LOOK OF KOHLER

C4028 Copyright 1984 Kohler Co

ARCHITECTURAL DIGEST

Proudly Presents. . . .



DISCOVER PARADISE N *ARCHITECTURAL DIGEST GARDENS.*

t rambling woodlands and open meadows, stately sical gardens and serene Oriental retreats. Take a stroll ıg a pond edged with lilies. Walk through masses affodils. Wander through the elegantly manicured ınds of a secluded manor house, or spend a quiet day field carpeted with wildflowers.

RCHITECTURAL DIGEST offers you a rare ortunity to enter 33 of the world's most magnificent lens—enchanting retreats many of which are not n to the public. *GARDENS* vividly brings to life lscapes from locales as varied as Europe, the tropics, Orient, the desert and North America.

Meet the remarkable men and women whose bound- imagination and unstinting care created the ıdises captured in this lavish volume. People as rful as their creations, whose gardens their proudest legacy.

Beautifully presented in an ant slipcase, *GARDENS* ures more than 250 uisite full-color otographs.

'll learn ut garden- history, great deners of the and present, dening styles, fashions trends. *ARCHITECTURAL GEST GARDENS* is filled h ideas that you can transplant reate your own personal adise, even if it's only a dream den in which you can escape our own private world.

ch coupon and mail to:
Knapp Press, 111 10th St., P.O. Box 3, Des Moines, Iowa 50381-0248

available at your local bookstore other fine retail stores.

84 Knapp Communications Corp.

SAVE 25% OFF THE SUGGESTED RETAIL PRICE!

Yes, please send me _____ copy/copies of *ARCHITECTURAL DIGEST GARDENS* at $29.95 each—a savings of $10.95—plus shipping and handling*. I understand that if not completely satisfied I may return it within 21 days and owe nothing further.

*For shipments to CA, IL or IA applicable sales tax will be added. Please allow 6-8 weeks for delivery. All orders subject to approval of The Knapp Press.

___ Charge my order to: ___ MasterCard ___ Visa
___ Bill me

Card #_____ Exp. date _____
(If MasterCard, include Interbank # shown above your name)

Signature _____
(All credit card orders must have signature)

Name _____

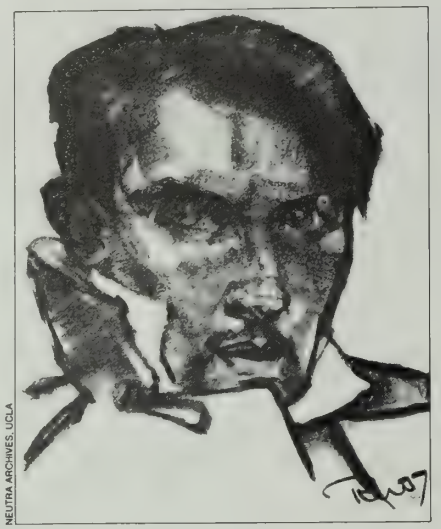
Address _____

City _____ State _____ Zip _____ D07

Independent Visions—The Architecture of Neutra, Loos and Gaudí

LIKE ART, MUSIC, or fashion, architectural styles change periodically in response to new tastes. At the turn of the century, just such a shift occurred, as alternatives to the prevailing historical revival styles were sought. This month's books examine three architects who emerged with independent visions—Richard Neutra, Adolf Loos and Antonio Gaudí.

Richard Neutra and the Search for Modern Architecture, *by Thomas S. Hines; 356 pages, 360 illustrations. Oxford University Press, New York, 1982.* When the Museum of Modern Art staged its influential "Modern Architecture" show in 1932, it hailed Richard Neutra (1892–1970) as "the leading modern architect of the West Coast" and "among American architects . . . second only to Wright in his international reputation." In 1949, *Time* magazine ran a cover story on Neutra, making him one of the first American architects to be so honored.



NEUTRA ARCHIVES, UCLA

At age twenty-five in this self-portrait, Richard Neutra stood at the threshold of an eminent career in architecture. From *Richard Neutra and the Search for Modern Architecture.*

The recently published *Richard Neutra and the Search for Modern Architecture* reveals exactly why the man and his work have been so highly regarded. Few authors, moreover, could have been better qualified to write it than Thomas Hines, a professor of architectural history at the University of California at Los Angeles.

A dedicated modernist, Neutra was inspired by Otto Wagner and Adolf Loos in his native Vienna, before emigrating to America in 1923 at the age of thirty-one. "Neutra's basic architectural structure was the simple, timeless post and beam, with cantilevered roof slabs extending into space," writes Thomas Hines. "His favorite materials were steel, concrete, stucco, wood, and glass."

But Neutra tempered these standard International Style elements with his love for the natural landscape. Therein lay his particular genius, and according to Professor Hines, he "was able to bridge, perhaps better than any other architect, the frequently polarized worlds of Taliesin and Bauhaus."

Two years after moving from Chicago to Los Angeles in 1925, Neutra



NEUTRA ARCHIVES, UCLA

One of his finest achievem[illegible] 1934, reflects the spirit of success both Neut[illegible] an horizontal forms convey a lightne[illegible] ristic of his work.



FOTO SESSNER/COURTESY DIONE NEUTRA

A talented musician, Dione Neutra first charmed Richard with her skills in the Swiss town where they met in 1919, and music continued to enrich their half-century of life together.

continued on page 308

To receive our 32 page color brochure, send $6 to the Walker Zanger distributor nearest you.

ARKANSAS
Epperson Inc.
2228 Cantrell Little Rock AR 72202 501/375-9978

ARIZONA
Facings of America
4121 North 27th St Phoenix AZ 85016 602/955-9217

CALIFORNIA
International Bath & Tile
4646 Convoy St San Diego CA 92111 619/268-3723
Tilecraft
438 Francisco Blvd West San Rafael CA 94901 415/456-0282
Walker Zanger
Beverly Blvd. Los Angeles, CA 90048 213/278-8664
Walker Zanger
y Ave. # B-104 Costa Mesa, CA 92626 714/546-3671
Walker Zanger
2 S. Brand Blvd. Glendale, CA 91204 213/245-6927

COLORADO
Designers Tile Gallery
1903 Market St Denver CO 80202 303/292-2100

WASHINGTON, D C
Tud Tile/The Design Center Washington, D C
D Street S W Ste 410 Washington, DC 20024 202/554-1350

FLORIDA
Design Materials
Jacksonville 904/733-1384 Tampa 813/885-7791
Sunny McLean & Co.
3800 N E 2nd Ave Miami, FL 33137 305/573-5943

GEORGIA
Traditions in Tile
585 Atlanta St Roswell GA 30075 404/998-0155

ILLINOIS
Euro Tec Tiles Inc.
Merchandise Mart #1307 Chicago, IL 60654 312/329-0077

MASSACHUSETTS
Metco Tile Distributor
Boston 617/437-0977 Watertown 617/926-1100

MINNESOTA
Fantasia Showroom
6215 W 36th St Minneapolis, MN 55416 612/929-1299

MISSOURI
Broadway Home Center
601 West 103rd St Kansas City MO 64114 816/942-8910

NEW YORK
Shelly Tile
D Bldg 979 3rd Ave. 8th flr New York, NY 10022 212/832-2255

NORTH CAROLINA
McCullough Ceramics
Charlotte 704/523-7615 Winston Salem 919/744-0660

OHIO
Design Surfaces
22974 Lorain Road Fairview Park OH 44125 216/777-7755

OKLAHOMA
Old World Interiors
5014 S 79th East Ave Tulsa, OK 74145 918/664-6900

OREGON
United Tile
3435 S E 17th St Portland, OR 97242 503/231-4959

PENNSYLVANIA
Tile Collection
4031 Bigelow Blvd Pittsburgh, PA 15213 412/621-1051

TEXAS
Antique Floors/Waltman Martin
25 N Stemmons Fwy. Ste 500 Dallas TX 75207 214/651-0611
French Brown Floors
7007 Greenville Avenue Dallas, TX 75231 214/363-4341
Southwest Tile
San Antonio 512/734-7721 Corpus Christi 512/855-5742
Travis Tile
3811 Airport Avenue Austin, TX 78767 512/478-8705
Walker Zanger
S. Main, Suite 124 Houston, TX 77025 713/664-8811

WASHINGTON
United Tile
PO Box 58204 Seattle WA 98188 206/251-5290

WISCONSIN
Childcrest Distributor
6045 North 55th St Milwaukee WI 53218 414/462-9770







Accessories by Carl Moore

magni ...possibly the most creative ceramic tile – ever.

Available exclusively through Walker Zanger and their distributors.

WALKER ZANGER

Independent Visions — The Architecture of Neutra, Loos and Gaudí

continued from page 306

designed the Lovell residence, which marked a turning point in his long career. In the manner of the International Style, the sprawling house was built of steel, glass and concrete, but it was also sensitively situated on its steep Hollywood Hills lot overlooking the city. The bedrooms were on the uppermost or street level, while the living room, dining room and library were on the floor below.

When the house was finished, in 1929, Philip Lovell was so pleased with the result that he invited the public to inspect his property. On four successive Sundays, a total of 15,000 Angelenos swarmed through the house. For most, says Hines, "it was simply too much to begin to comprehend." "Moon architecture," Neutra overheard one visitor mutter.

Hailed by most architects and critics as one of the first International Style buildings in America, the Lovell residence received worldwide recognition, and launched Neutra on a brilliant American career.

Seldom has an architect's biography been more welcome than *Richard Neutra and the Search for Modern Architecture*. The book is a pleasure to read because of Hines's felicitous prose and use of contemporary anecdotes. Finally, its publication is timely, since architectural historians have recently begun to reevaluate the International Style, including Neutra's role in its development.

Adolf Loos, *by Benedetto Gravagnuolo; 228 pages, 340 illustrations, 70 in color. Rizzoli, New York, 1982.*

A profound cultural awakening stirred Vienna in the early twentieth century, introducing intellectual and artistic theories that still influence Western civilization today. Psychoanalyst Sigmund Freud, composer Arnold Schoenberg, painters Gustav Klimt and Oskar Kokoschka, and philosopher Ludwig Wittgenstein were pivotal figures in this cultural upheaval, along with Adolf Loos (1870–1933), one of the fathers of modern architecture.

Adolf Loos is the first book to present an in-depth visual analysis of his theories and a catalogue raisonné of his works—those that were completed and those that never progressed beyond the drawing stage.

According to author Benedetto Gravagnuolo, an architectural historian at the University of Naples, Loos believed that architecture could not be considered an art form, because buildings serve a practical function—that of providing shelter. The architect, therefore, should be guided solely by the principle of utility and should strive to make the inside of any structure as comfortable as possible for its inhabitants, while keeping the façade free from ornament. The only honest way to embellish a building was by revealing the inherent color, grain, or luminosity of fine materials like marble or wood.

Throughout the book, Professor Gravagnuolo shows how Loos's buildings reflect these principles. Consider the *Looshaus*, a building on the fashionable Michaelerplatz, with retail space along the street and elegant apartments on the four upper floors. Except for the dark marble columns at street level, the façade is spare and unornamented. But inside, the building is quite sumptuous, with lobby walls of intricately veined brown and beige marble.

Although Loos tried to popularize his architectural philosophy in manifestos like "Ornament and Crime," his buildings were controversial, notes Professor Gravagnuolo. In 1910, the Vienna Municipal Council actually suspended all work on the nearly complete Looshaus, since its simple façade seemed incongruous with the ornate buildings on the stylish square. Only after Loos agreed to mount bronze window boxes on the façade did the Council permit construction to continue.

One of Loos's loveliest residential



ROBERTO SCHEZEN



ROBERTO SCHEZEN



ROBERTO SCHEZEN

The smooth façade of the Looshaus, 1911 (above left), from *Adolf Loos*, is interrupted by elementary window holes, articulating the architect's conviction that buildings "should be dumb on the outside." His "language of absence," which demanded simple lines and rich, unadorned materials, is applied to the oval entrance hall of the Villa Karma (above), 1906, and an angular bedroom in the Khuner Country House, Austria (above right), 1930.

continued on page 312



4 RMS, BERBER VU.

1 rm. w/dramatic vus. of these 4 Berbers and a lot of others like them. And unlike them.

It's the Berber Shop at Einstein Moomjy. With pebbled, pastelled, corded, bordered, deco, nouveau Berbers from all over. Berbers from down under. Berbers all under what you'd expect to pay. Because at Einstein Moomjy, we don't just have an aesthetic sense, we have a financial sense as well.

Upper left is a 100% wool Swiss Berber with a geometric design that's been redrawn, corded and gently curved for any chalet from sea to shining sea.

Straight across are the diagonal lines of Einstein Moomjy. 13'2" wide carpet that's 50% wool, 50% goat's hair and 100% "Bauhaus." Perfect for any haus.

Our 100% wool windowpanes are a breath of fresh air with a multi-level look that's just right (below) on all levels. While our thick, soft, nubby, 100% wool classic from Holland is definitely not run of the windmill.

If int'd. contact Einstein Moom. No appt. nec. Decs. welc. Immed. Occ.

Einstein Moomjy.
The Carpet Department Store

IN NEW YORK: 150 EAST 58TH ST., (BET. LEXINGTON & THIRD AVENUES) A&D BLDG., (212) 758-0900 STORE OPEN **9:30** AM TO 6:30 PM INCL. SAT., MON. & THURS TILL 9 PM
IN NEW JERSEY: PARAMUS, 526 ROUTE 17 (201) 265-1100 **N. PLAINFIELD, 934 ROUTE 22** (201) 755-6800 **WHIPPANY, 265 ROUTE 10** (201) 887-3600
LAWRENCEVILLE, 2801 BRUNSWICK PIKE (ALT. U.S. 1) (609) 883-0700. ALL N.J. STORES OPEN DAILY TO 9 PM, SAT TO 6 PM. WE ACCEPT VISA, MASTER CARD AND AMERICAN EXPRESS



AMERICAN-STANDARD INTRODUCES WHISPER COLORS

Whisper Colors.™
They're soft-spoken, but they make quite a statement.

Because now, you can maximize the effect by coordinating the colors on the walls.

American-Standard has invited American Olean to provide tiles in our Whisper Colors palette of Shell, Heather and Sterling Silver. The result? Tiles in the same translucent shades. In solids or patterned.

The continuity of design even carries over to the faucet

ight © 1984 American Standard Inc



NOW, A LITTLE COLOR CAN GO A LONG WAY. EVEN TO THE WALLS.

They're in corresponding accent colors.

It's a new concept in bath design: fixtures and tiles that were specifically made for each other.

Thanks to American-Standard, you can now have a bath where the color just flows and flows.

For our nearest showroom and a brochure on Whisper Colors, call us at 1-800-821-7700 (Ext. 4023). In Alaska or Hawaii, 1-800-821-3777 (Ext. 4023).

AMERICAN-STANDARD

It's not just a bath. It's a room

Independent Visions – The Architecture of Neutra, Loos and Gaudí
continued from page 308

projects was *Villa Karma*, constructed in Switzerland between 1904 and 1906 for psychiatrist Theodor Beer. As would be expected, the villa's off-white façade is simply massed and ornamented, but the interior is lavish in its use of space and materials. A first floor bath, for instance, contains rows of columns in black and white marble, two sunken tubs, and a gymnastic area with fireplace.

The publication of the heavily illustrated *Adolf Loos* gives architectural enthusiasts an opportunity to follow the career of a man whose writings and works contributed much to the modern movement.

Gaudí: The Visionary, *by Robert Descharnes and Clovis Prévost; 252 pages, 247 illustrations, 32 in color. The Viking Press, New York, 1982.*
Few European architects have been more imaginative—or had more controversial careers—than Antonio Gaudí (1852–1926). His distinctive undulating walls, curved corners, bold colors and soaring rooftop ornaments characterize such well-known Barcelona buildings as the Sagrada Familia church, the *Casa Batlló* and the *Casa Milá*. In *Gaudí: The Visionary*, art critic Robert Descharnes examines this architect's life, his lengthy career and his artistic philosophy, while also correcting some popular misconceptions about his work.

Antonio Gaudí, he argues, was not a wildly eccentric Art Nouveau architect who created whimsical structures with bizarre decorative elements. "He did not make ornament into a principle by which objects are to be dressed up, as it were, to please the eye," writes Descharnes. "For him, construction should be treated in a naturalistic way—that is, conceived in such a way that it will be the expression of the forces that work within it." Using traditional Spanish materials like stone, brick and ceramics, Gaudí unified his structural elements and decoration into "an organic whole," and as a result, his buildings "lose their materiality" and acquire a "spirit with an all-embracing living ornamentation."

Following these principles, Gaudí often achieved an almost mystical beauty in his buildings, as Clovis Prévost's photographs clearly demonstrate. In a series taken at Sagrada Familia, for example, one stone wall resembles fantastically lush vegetation, and in another part of the church, dreamlike faces seem to rise from the fluid-looking stonework.

Many Barcelonese admired Gaudí's buildings, reports Descharnes, viewing them as an embodiment of the *Renaixensa* their city was undergoing. During this period of economic development and cultural awakening in Catalonia, the Barcelonese, swept up in the new spirit of *Modernismo*, wanted their homes and city to reflect fresh themes and variations on indigenous styles. Gaudí's disavowal of traditional form and ornament, and his use of the Medieval Spanish idiom, fit the prevailing taste exactly.

A passionate involvement with all aspects of a project often led Gaudí to design not only the façades and interior spaces of his buildings, but the furniture as well. A tireless perfectionist, he continually improved his plans, despite ensuing construction delays or increased costs. Before workmen actually carved stone statues, for example, Gaudí instructed them to make full-scale plaster models and hoist them to the designated spot on the façade. He then examined the building from across the street and adjusted the proportions of the models to account for visual distortion before the figures were finally sculpted in stone. Thanks to Robert Descharnes's frequent use of these reminiscences, Gaudí becomes a living character in the book.

When originally published, twelve years ago, *Gaudí: The Visionary* became the definitive biography, and the first edition sold out. Since the book has been reprinted with new information and many more color photographs, it has become an even more valuable reference on this highly original architect.□

—*Charles Lockwood*

Once called "a shelter for dinosaurs and dragons," Casa Milá, from *Gaudí: The Visionary*, evokes images of swelling sea tides. On the roof, twisted stair heads encrusted with mosaic stretch serpentine necks toward the sky.



CLOVIS PRÉVOST

Something old, something new, something borrowed, something blue and something special to announce it on.

Your wedding is a time of beautiful traditions beginning with your wedding invitations and finishing in a snowstorm of rice.

Announcing a wedding on Crane paper is, in itself, a tradition.

And because Crane papers are made only from cotton fiber, they are beautiful to the eye and to the hand.

To announce your wedding beautifully, visit the finest store you know. Crane & Co., Inc., Dalton, Mass. 01226.

Crane

We've been taking your words seriously for 183 years.





The cookbook you don't have to give a party to love!

Here is all the help you need to serve a sensational dinner or give a party so wonderfully original, so totally relaxed, so completely organized—that you will enjoy it just as much as your guests.

Whether you're planning a big party or a small gathering for family and good friends, an intimate, romantic dinner or a gala buffet, a late-night supper or a light summer picnic, *The Bon Appétit Dinner Party Cookbook* offers the perfect bill of fare. Choose a Casual Supper, such as "A Family Affair" highlighted by Marinated Boned Lamb with Zinfandel Sauce. Or perhaps an Elegant Dinner, such as "A Touch of Sophistication," featuring Medallions of Veal in Brown Sauce with Port and Ginger.

There are 33 spectacular menus in all. But *The Bon Appétit Dinner Party Cookbook* doesn't stop there. Every menu includes:

- **A convenient shopping list**—to prevent a last-minute run to the store
- **A timetable countdown**—gives you a detailed preparation strategy you can follow easily to avoid long hours in the kitchen and last-minute panics
- **Helpful wine suggestions**—answer any questions about what to serve with the meal

And a mix and match chart at the back of the book enables you to change the menus to suit your tastes, giving a total of 66 *more* menu plans.

Every one of the easy-to-follow recipes has been tested and streamlined in the kitchens of Bon Appétit. Practical yet elegant, with over 150 full-color photographs, *The Bon Appétit Dinner Party Cookbook* is the party cookbook you don't have to give a party to love.

Order now and you'll receive FREE—Bon Appétit's *Cocktail Parties*—a 32-page bonus gift booklet full of exciting party drink ideas and recipes for cocktail tidbits and appetizers. It's our gift to you whether or not you decide to keep *The Bon Appétit Dinner Party Cookbook*.

Detach coupon and mail to: The Knapp Press, 111 10th St., P.O. Box 10248, Des Moines, Iowa 50381-0248

Yes, please send me ___ copy/copies of *The Bon Appétit Dinner Party Cookbook* at $24.95 each plus shipping and handling.* I understand that if not completely satisfied I may return it within 21 days and owe nothing further. I can keep *Cocktail Parties* regardless.

__ Bill me ___ Charge my order to: ___ MasterCard ___ Visa

Card #_____ Exp. date _____
(If MasterCard, include Interbank # shown above your name.)

Signature _____
(All credit card orders must have signature.)

Name _____

Address _____

City _____ State _____ Zip _____

*For shipments to CA, IL or IA applicable sales tax will be added. Please allow 6-8 weeks for delivery. All orders subject to approval of The Knapp Press.

W53

Also available at your local bookstore and other fine retail stores.

© 1984 Knapp Communications Corp.

1984 DESIGN NEW YORK

BY THE INDUSTRY·FOR THE INDUSTRY

SPONSORED BY RESOURCES COUNCIL

AN INTERNATIONAL MARKET

MAY 5th thru MAY 8th
1984

FOR ADDITIONAL INFORMATION:

RESOURCES COUNCIL, INC.

D&D BUILDING

979 THIRD AVENUE, N.Y.C. 10022

212-752-9040

Coming Next in June

INTERIOR DESIGNS

At *Château Clarke,* Baron Edmond de Rothschild's residence in the Médoc, Alain Demachy mingles country comfort and family treasures.

Sleek surfaces and a high-contrast palette for a Seattle interior by Kalef Alaton.



DIANA WALKER

Profiles:
THE W. AVERELL HARRIMANS—
their lives and service to the public.

In Venice, California, architect Carl Day suits an urbane townhouse to a quaint canal setting.

Joseph Minton chooses a rustic atmosphere in his plan for a log cabin in the Colorado Rockies.

Architects Tod Williams and Billie Tsien devise a simplified backdrop for contemporary art in Manhattan.

TWA's 3 PAIR BEATS PAN AM



ARCHITECTURAL DIGEST

SPECIAL FEATURES

Architecture:
Robert A. M. Stern updates the Shingle Style on Martha's Vineyard.

Historic Houses:
Sir Walter Scott's *Abbotsford*, a Gothic Revival fantasy in Scotland.

Gardens:
A forest transfigured on Bainbridge Island.



The Collectors:
A galaxy of Asian art embellishes John W. Gruber's Washington, D.C. home.

Art:
The nuances of conversation captured on canvas.

Antiques:
Chinese table screens—functional delights.

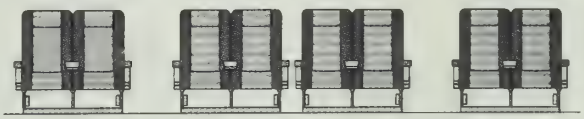
Guest Speaker:
Kurt Vonnegut—a loving tribute to his architect father.

AND MORE—

FULL HOUSE.



TWA'S INTERNATIONAL BUSINESS CLASS HAS 6-SEATS ACROSS. PAN AM's HAS 8.



WHO'S YOUR MONEY ON?

For space and comfort across the Atlantic, the smart money's on TWA. Because TWA has 6-across seating. Pan Am and most others have eight. So on TWA, every seat is either an aisle seat or a window seat. That means there's never more than one person sitting next to you, so you'll have more room to work, and more room to relax.

And now you get comfortable 6-across seating on every widebody TWA flies overseas—our L-1011's as well as our 747's. That's because we've folded down the two middle seats and added more legroom in our L-1011's. So now, they're more comfortable than ever.

TWA's Ambassador Class®—it's the odds-on favorite to Europe and the Middle East.

You're going to like us TWA



There, everything is order and beauty, richness, quiet and pleasure.

Baudelaire

Four Seasons Hotels

United States
New York (The Pierre)
Chicago (The Ritz-Carlton)
Dallas • Houston
Philadelphia • San Antonio
San Francisco (Clift)
Seattle (Olympic)
Washington, DC
1985—Boston

Canada
Montreal • Toronto • Ottawa
Belleville • Ca
Edmonton • Van

Inn on the Pa
Houston • London • T
Call your Travel Agent

The Ralph Lauren Home Collection is available at:

L. S. AYRES
INDIANAPOLIS

BAMBERGER'S
NEWARK

BLOOMINGDALE'S
NEW YORK

BULLOCK'S
LOS ANGELES

BULLOCK'S WILSHIRE
LOS ANGELES

BURDINE'S
MIAMI

DAVISON'S
ATLANTA

DAYTON'S
MINNEAPOLIS

DILLARD'S
LITTLE ROCK

FILENE'S
BOSTON

FOLEY'S
HOUSTON

FREDERICK & NELSON
SEATTLE

E. GOTTSCHALK & CO. INC.
FRESNO

HIGBEE'S
CLEVELAND

J. L. HUDSON
DETROIT

JORDAN MARSH
BOSTON

F & R LAZARUS
COLUMBUS

LIBERTY HOUSE
HONOLULU

MACY'S
NEW YORK

MACY'S
SAN FRANCISCO

I. MAGNIN
SAN FRANCISCO

MARSHALL FIELD
CHICAGO

MEIER & FRANK
PORTLAND

NEIMAN-MARCUS
DALLAS

THE POLO/RALPH LAUREN SHOP
DENVER

THE POLO/ RALPH LAUREN SHOP
PALM DESERT

J. W. ROBINSON
LOS ANGELES

SHILLITO'S/RIKE'S
CINCINNATI

WOODWARD & LOTHROP
WASHING ON, D.C.

YOUNK S, INC.
DES INES

READER'S DIRECTORY

A listing of the designers, architects and galleries featured in this issue

Pages 106–111:
Valerian Rybar & Daigre Design Corp.
601 Madison Avenue, New York
New York 10022, *212/752-1861*
Rybar & Daigre
8, rue d'Anjou, 75008 Paris
France, *33-1-265-00-68*

Pages 122–129:
Delorenzo
958 Madison Avenue, New York
New York 10021, *212/249-7575*
Galerie Jean-Jacques Dutko
5, rue Bonaparte, 75006 Paris
France, *33-1-326-96-13*
Modernism Gallery
984 Madison Avenue, New York
New York 10021, *212/744-9040*
Primavera Gallery Inc.
808 Madison Avenue, New York
New York 10021, *212/288-1569*
Marc Tuillier 1930
5, rue Bonaparte, 75006 Paris
France, *33-1-325-69-55*

Pages 130–135:
Paula Stewart
Box 900, c/o Lucille Ball Productions
Beverly Hills, California 90213, *213/203-3650*

Pages 136–143:
Rob Wellington Quigley, AIA
11575 Sorrento Valley Road, San Diego
California 92121, *619/457-2770*

Pages 144–151:
Reale-Frojd Associates
134 Greene Street, New York
New York 10012, *212/431-4484*

Pages 160–165:
Miguel Rodrigo-Mazure
8525 S.W. Ninety-second Street, Miami
Florida 33156, *305/595-6184*
Sasaki Associates, Inc.
64 Pleasant Street, Watertown
Massachusetts 02172, *617/926-3300*

Pages 166–173:
David Laws
Colefax and Fowler
39 Brook Street, London W1Y1AU
England, *44-1-493-2231*

Pages 174–177:
Luigi Sturchio
Piazza Digione #1, 00197 Rome
Italy, *39-6-803-529*

Pages 178–183:
Artcurial
9, avenue Matignon, 75008 Paris
France, *33-1-299-16-16*
Marina Henderson
11 Langton Street, London SW10
England, *44-1-352-1667*
Marlborough
6 Albemarle Street, London W1
England, *44-1-629-5161*
Herbert Palmer Gallery
802 North La Cienega Boulevard, Los Angeles
California 90069, *213/854-0096*
Galerie Proscenium
35, rue de Seine, 75006 Paris
France, *33-1-354-92-01*
Sotheby's
34/35 New Bond Street, London W1
England, *44-1-493-8080*

Pages 184–191:
Leonard Stanley
9219 Thrush Way, Los Angeles
California 90069, *213/273-1562*□

Important Collections at Sotheby's Spring 1984



Important French Furniture from the Collection of Mrs. Charles Wrightsman from her Palm Beach Residence
Auction in New York: May 5

Impressionist Paintings from the Estates of Erna Wolf Dreyfuss and Julius Wolf
Auction in New York: May 15

Important French Furniture and Works of Art from the Mediterranean Villa of Mrs. Florence Gould
Auction in Monte Carlo: June 25 through June 28.

For catalogues and more information, please call (212) 472-3400.
For our brochure about the major collections of French art at Sotheby's this spring, write Sotheby Parke Bernet Inc., Dept. AD, 1334 York Avenue at 72nd Street, New York, N.Y. 10021.

SOTHEBY'S
Founded 1744

THE UNFALTERING WISDOM OF BUYING THE FINEST.

PRESENTING THE IMPRESSIONS™ COLLECTION BY VENTURA.

Buying Ventura luggage is not an "expense." Rather, an investment in luggage that will last virtually a lifetime.

Ventura's almost fanatical devotion to quality is responsible. First-grade belting leathers are used exclusively. Unlike most luggage, linings are stitched—not glued. Seams are double, even triple stitched. And layered handles, entirely handmade, support more weight than you want to carry.

This tenacious attention to detail is evident throughout the Impressions collection. Carry-on and hang-up bags are soft, lightweight, and for the perennial over-packer, ingeniously designed to expand. Larger, wheeled suitcases come with a unique added feature: a "take-along" bag inside.



And every Impressions is covered with our exclusive TarpCloth™. TarpCloth will ensure your luggage won't stain, soil, wrinkle or crack. And in a revolutionary process, color is permanently built into the fiber, so luggage looks crisp and beautiful even after vacations.

Ventura luggage is made in the U.S.A. and is protected by a two-year warranty. However, considering our 92 years of luggage experience, we're certain you'll be enjoying Ventura luggage for many years more.

Shown: The Zipaway Carry-on and the Deluxe Hang-up Bag in Gunsmoke Gray. Also in Gentry Green, Marine Blue, Winter Wine, Briarwood Brown. These and other pieces in the Impressions Collection priced from $75 to $450. At better stores everywhere.

Send for our free "How to Pack" booklet.

VENTURA.

Ventura Travelware, Inc., Long Island City, N.Y. 11101

THE LAST STRONGHOLD OF LUGGAGE QUALITY.



bloomingdale's

DuPont TEFLON

A SPECIAL SECTION FOR MAY

THE CALIFORNIA EDITION

In the pages that follow Architectural Digest presents products and services especially for the California reader.



Photo above shows an informal entertainment room, formerly a basement playroom, that opens onto the ocean and pool area. The fireplace, surrounded with mirror, reflects the ocean view. Pastel shades and wicker furniture carry the feeling of the nearby beach and create a tranquil setting.

From Beach House to Dream Home.

"In this major renovation of a beach house our interior designer worked with the architect and contractor from the inception of planning; this resulted in the development of a totally integrated and coordinated design."

Danford M. Baker, President
Cannell & Chaffin Residential Interiors

Remodeling or redecorating your own dream home calls for the critical selection of "the right" interior designer; one who can help you create a home environment that is pleasing to you.

In this respect Cannell & Chaffin's design services are unique. Because each of Cannell & Chaffin's locations has its own large staff of nationally recognized interior designers, you have a choice of a professional designer who best complements your own taste and lifestyle.

There's another advantage to working with Cannell & Chaffin, the West's leading residential interior design firm. Our designers shop showrooms from Melrose to Milan and can make available to you the most distinctive, one of a kind home furnishings and fine objects of art.

Finally, Cannell & Chaffin's complete design services can help you accomplish things for less than you may think. Today we are more competitive because we offer a new alternative policy of charging for our services on a design fee basis.



The game table and chairs are placed to capture the spectacular ocean view from this addition to the living room.

For further information and complimentary 20-page color brochure, write or call our Design Service Director, Cannell & Chaffin, 3000 Wilshire Blvd., Los Angeles, CA 90010, Telephone (213) 380-9111. Or Newport Beach (714) 833-1917; La Jolla (619) 454-0451; Fairbanks Ranch (619) 756-5055.

Cannell & Chaffin
RESIDENTIAL INTERIORS
The West's Leading Residential Design Firm

LOS ANGELES • NEWPORT BEACH • LA JOLLA • FAIRBANKS RANCH



BALDACCHINO

919 N. LA CIENEGA BOULEVARD • LOS ANGELES 90069 • PHONE 657-6810

ROBERT KELLY

We Sell Investments You Can Live In.



BEVERLY HILLS COLONIAL

Graced by towering trees, this elegant residence in the heart of Beverly Hills features six bedrooms, a formal dining room with bay window, family room with wet bar, library/study and maid's. Fruit trees encircle the pool and patio.

$1,295,000 *Joy Hudson* *278-1345*

Fred Sands Realtors

Estates Division

Total Real Estate and Financial Services with 30 Offices and Divisions.



INTERNATIONAL

di domani

VISIT L.A.'S MOST *DARING* CONTEMPORARY SHOWROOM

5120 MELROSE • LOS ANGELES • 462-2442 • TUESDAY THROUGH SATURDAY

Suite Elegance in
HAWAII

Colony Condominium vacations give you a luxurious home for the price of a hotel room — with all the advantages of a fine resort. Golf, tennis, saunas, sandy beaches, daily maid service. Plus the convenience of a fully equipped kitchen — a real benefit for the budget.

Beautiful resorts in Oahu, Maui, Kauai and Hawaii.



Colony Condo-Car-Caper

Budget rent a car
with unlimited mileage,
along with your completely furnished condo
from $31.50 per day
per person, double occupancy

colony resorts

For reservations see your Travel Agent or call 1-800-367-6046

SMART STRATEGY...



Photo: Brent Bear

LEASE IT.

Think of the deals that are made here! Meet with your clients in a relaxed atmosphere that reflects your good taste and inspires their confidence.

Antiquarian Traders has made it easy. We eliminate the time consuming search and high capital expenditure of buying. Lease from the largest and choicest collection of antique office and residential furniture ever assembled. Over 5,000 hand-picked museum quality pieces.

With our convenient lease/purchase program, we furnish stately conference rooms, comfortable reception areas and tasteful executive offices. All beautifully restored, and at affordable monthly rates. Make your office as comfortable as your home and receive the benefits of a tax deduction besides. After all, you've earned it. First impressions count... so visit one of our showrooms or block-long warehouse today. Bring your decorator or use ours.

ANTIQUARIAN TRADERS

"Rare and Unusual Antiques for Home and Office"

Los Angeles Showroom: 8483 Melrose Avenue, Los Angeles, CA 90069, (213) 658-6394
Leases & Sales: Mon.-Fri. 10:00-6:00, Sat. & Sun. 12:00-6:00

The Fine Art of Lighting:

Now that your collection is in place, how will you light it? CASE Lighting Resources can illuminate paintings, sculpture, furniture, even interior and exterior architectural details. We make interior and exterior environments glow by using unique optical projectors that confine light rays to the exact contours of objects while concealing the light source. When your home or office deserves the finest lighting, consider CASE Lighting Resources. Experts in the Fine Art of Lighting.

CASE

a division of CASE products company
969 Buenos Ave., San Diego, CA Tel: (619) 276-8480





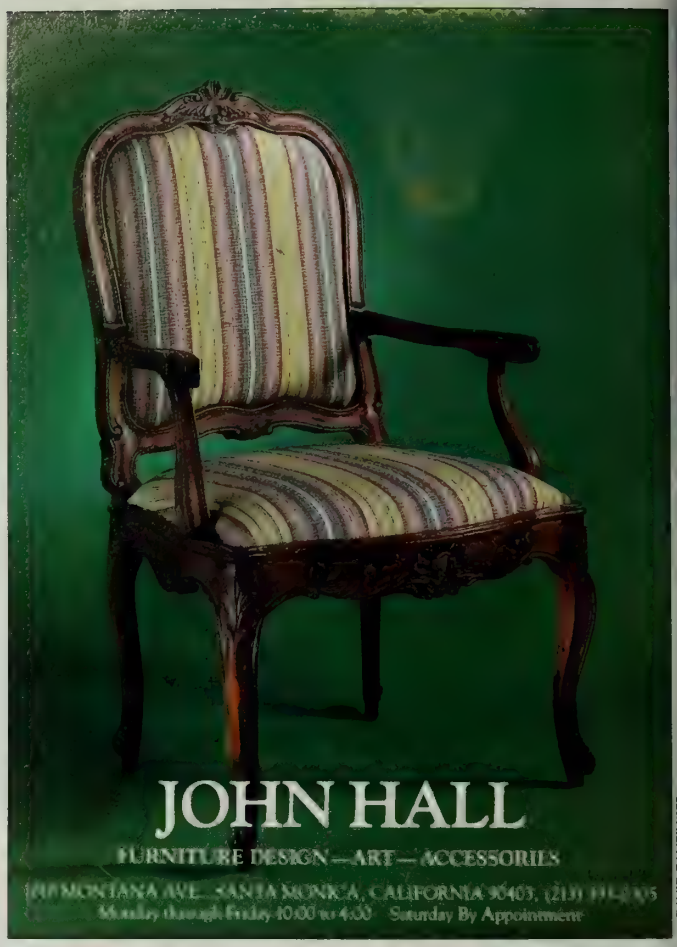
1
2
3
4 -hour closet make-over

- California Closet Co. will send a qualified designer to your home for a free consultation.
- Custom designed to fit your specific needs and space.
- California Closet Co. does custom, on site construction.
- Spotless clean-up after completion. Use your new closet immediately
- Custom Monarch miror doors available for same day installation.

CALIFORNIA CLOSET COMPANY
Corporate Offices & Showroom
8953 DeSoto Avenue
Canoga Park, Calif. 91304
(213) 709-7744
Cont Lic No 8422620

San Diego	Modesto	Thousand Oaks
(619) 695-0882	(209) 576-8668	(805) 496-6110
Orange County	San Bernardino/	Los Angeles/
(714) 952-8952	Riverside Counties	San Frndo. Vly.
Long Beach/	(714) 687-9960	(213) 709-7744
South Bay	San Jose	Bakersfield
(213) 493-5579	(408) 945-0331	(805) 834-8383
Pasadena	Sacramento	Clovis
(213) 506-7707	(916) 361-1051	(209) 297-1444

San Francisco (415) 687-5033







SORRY, NO McDONALD'S®.

If fast-food and fast living are what you're looking for in a vacation, you'll probably be a bit disappointed with a visit to Tahiti and her islands.

Because taking life slow and easy is what Tahiti is all about. It's a philosophy that envelopes you the moment you arrive.

You'll enjoy relaxed sunny days. Warm, crystal-clear lagoons. Cool, green foliage. Waterfalls. Flowers. Exotic scents. Bright blue skies. Secluded beaches. Graceful palms. Breathtaking sunsets. Soft evening breezes. And food that's simply outstanding.

Tahiti has everything you need to forget all of the pressures and problems of day-to-day living. And fully engross yourself in the fine art of doing absolutely nothing.

Granted, there are no towering high-rise hotels in Tahiti. No frantic freeways. No fancy cars or clothes. And alas, there are no Big Mac® or Quarter Pounder® sandwiches, either.

But most of the people who've been to this unique part of the world seem to think it's what Tahiti doesn't have that makes it what it is.

TAHITI VIA UTA



For all the details and FREE color brochures write UTA French Airlines, P.O. Box 9000, Van Nuys, California 91409. Or call your travel agent.

Address

Zip

AD54

Village Green
Fine Furnishings

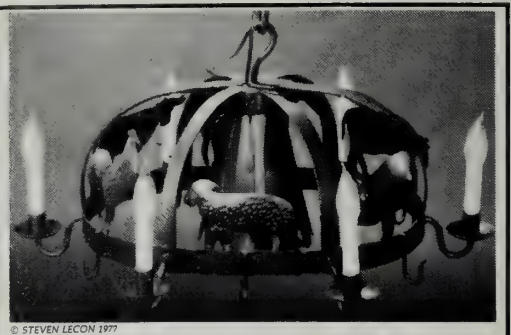


The Classic Difference

INTERIOR DESIGN SOCIETY

WRITE FOR FREE BROCHURE (213) 698-9461
8109 SOUTH GREENLEAF AVE., WHITTIER, CA 90602

THE FRENCH COUNTRY COLLECTION



© STEVEN LECON 1977

Today's interpretation of a charming style from the past. Our beautifully handforged lighting fixtures, in round or oval, feature a variety of sizes and designs.

Styles available: Farm Animal, Wilderness Animal, and Grapevine. Custom orders accepted.

Showroom: *kneedler-fauchere*
The Galleria Design Center
San Francisco, Ca (415) 861-1011

Old Bay Street Lighting Works
Mill Valley, California
(415) 388-4999

Create Your Spa!





Hand-crafted and custom designed for the discriminating customer who won't settle for less!

NESPA INC.

Manufacturers of All-Tile, Marble and Onyx Spas, Bathtubs, & Swim-Spas.

For more information contact NESPA [illegible] 13th St., Gardena, CA 90248, (213) 323-9070

Chopard

GENÈVE



St. Moritz

... la collection sportive

CHOPARD WATCH CORP. 630 Fifth Avenue – NEW YORK, N.Y. 10111

Have you visited

G. R. DURENBERGER

ANTIQUARIAN

In historic San Juan Capistrano



An advance call is suggested.

31431 CAMINO CAPISTRANO • (714) 493-1283 TUES. THRU SAT.

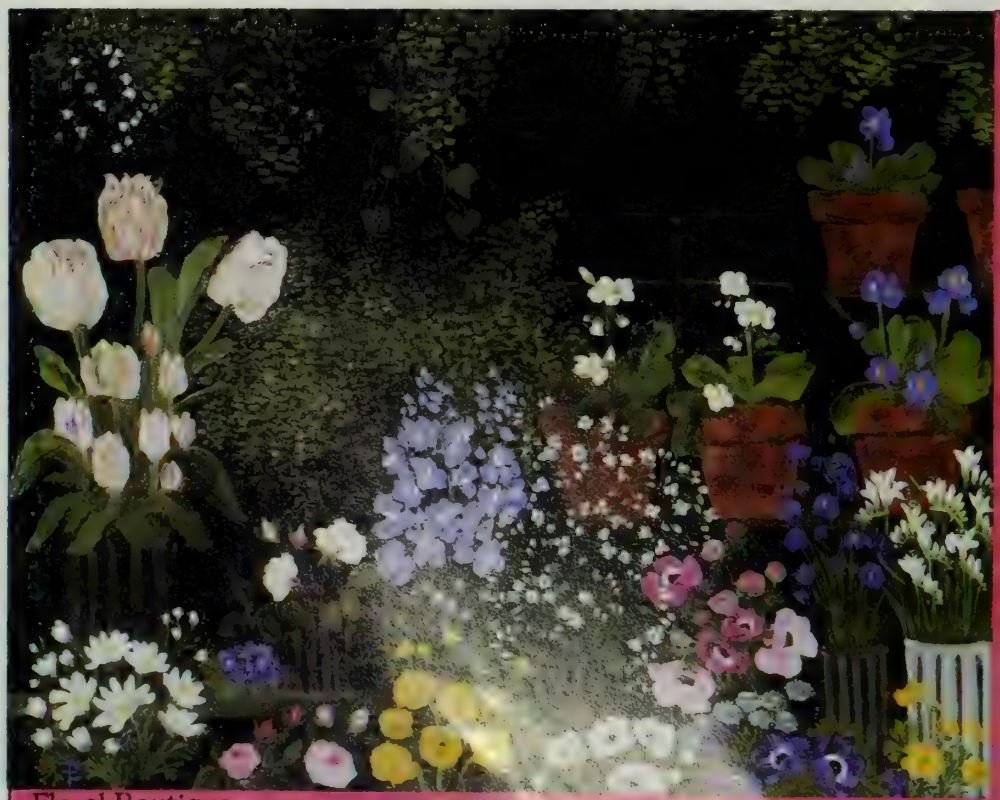
Frances Klein

Estate and Antique Jewels

Possibly the largest and finest collection in the world

310 N. Rodeo Dr.
Beverly Hills, California
(213) 273-0155

We purchase Estates and Quality pieces.



Floral Boutique

24 × 30

Elizabeth Charleston

Recent Paintings Month of June

May we send you a brochure?

CONACHER GALLERIES

144 Maiden Lane, San Francisco, CA 94108 (415) 392-5447



d three dollars
catalogue.
iss Enterprises
) No. Figueroa
mington, Ca. 90744
775 6053

KREISS
COLLECTION

Angeles / 213 654 4142 San Francisco / 415 552 4336 Newport / 714 754 7570 Dallas / 214 744 0868 Chicago / 312 [illegible]
y / 313 643 0707 Seattle / 206 763 8595 Atlanta / 404 231 8787 Denver / 303 388 4301 New York / 212 753 2010 Palm Springs / [illegible]
Las Vegas / 702 873 1985 Honolulu / 808 523 0944 Houston / 713 627 3399

w Showroom
Diego / 619 270 3370

New Showroom
Dallas / 214 742 5058

New Showroom
Miami / 305 576 5744

New Showroom
Laguna [illegible] 54 7870



The Recaro Executive. It Performs as Well on Casters, as it Does on Wheels.

There is an executive seat whose prime function is to deliver more than temporarily laddish design, it delivers orthopedically correct support. Support that's been proven in the confining environment of high-speed vehicles, where success is dependent upon hours of sustained concentration with no "time outs" for relaxation.

Recaro, the standard seat of the highest performance Porsches and BMWs, now applies its expertise to upper level executive suites. Because for his success, today's executive must be supported through similar periods of extended concentration.

And that's why the Recaro seat performs as well on casters, as it does on wheels.

NATIONAL PERFORMANCE CENTERS

National Performance Centers
1648 10th Street
Santa Monica, CA 90404
213-450-7005

JAPAN?



Yes. In Los Angeles.

A Japanese Experience for Two.
Overlooking a half-acre Garden in the Sky is your authentic Japanese suite with sunken tub and a patio. A soft, floor-level futon bed is made up for the night in a large elevated tatami room. You can enjoy a welcome Sake, a complete Japanese dinner in A Thousand Cranes, a breakfast or brunch, and a Shiatsu Accupressure Massage. For complete information about our Japanese Experience for Two, please write or call the Reservations Manager.

The New Otani HOTEL & GARDEN LOS ANGELES

120 S. Los Angeles Street, 417 Los Angeles, California 90012
(213) 629-1200 USA (800) 421-8795 California (800) 252-0197

Georgia Homes — *Myriad Properties, Inc.* — **(404) 321-1955**

Contemporary Estate

On 10.92 acres, with fenced pastures and a small barn and facing a 3-acre lake, this eloquent contemporary has two fireplaces, 4 bedrooms, 3 full and 2 half baths. Every room has a beautiful view, all appliances are top of the line, windows are thermal-



pane and there is a full s… Only 20 miles east of Atlan…



"Lion's Gate"

In one of Atlanta's finest residential neighborhoods, with a wooded and garden setting, "Lion's Gate" … ultimate retreat. It is surrounded by foun… and pools and has large rooms designed …taining on a grand scale. Within are … feet of living area, 7 bedrooms, 6½ … bedroom staff apartment. There is … and state of the art systems. It is … from 5 to 15½ acres. On 5 acres—

"Covey Rise"

"Covey Rise Farm" is a 340-acre private hunting preserve. There are fields and woodlands, 2 ponds, 2 cottages and a beautifully restored 1880 Victorian style home. It has 3 bedrooms, 3½ baths, central heat and air conditioning, a new kitchen, 6 fireplaces, high ceilings and heart pine floors. It is about 1 hour from Augusta, or 2 hours from Atlanta. $575,000.



Myriad Prop… … A North Druid Hills Rd., N.E., Atlanta, GA 30319

LEON LEVIN
makes Fashion a Sport



At fine stores everywhere

Leon Levin 498 Seventh Avenue, N.Y. 10018



Antique Country Pine
Hand-crafted over 100 years ago
Irish food cupboard circa 1800

Williams Antiques

BRENTWOOD
13044 San Vicente Blvd.
Los Angeles, CA 90049
393-7261

BY APPOINTMENT
1714 Euclid St.
Santa Monica, CA 90404
450-2550



Helen and Ruffin Settle — Oil on Canvas 22" x 24"

Margaret Holland Sargent

Featured in Southwest Art December 1982

PORTRAITS INTERNATIONAL
FOR FULL COLOR PORTFOLIO, REMIT $7

Cover artist American Artist April 1983

2750 Glendower Avenue, Los Angeles, California 90027 (213) 660-2214



Make your yard the most elegant room in your home.

Transforming yards into imaginative and enjoyable outdoor living rooms has been the business of A. Lee Shelbourne for nearly a quarter of a century. And our experience shows both in awards for design excellence and in the increased home equity our designs have generated for our clients.

We design your yard from the ground up. We take a personal, professional approach to every phase of our total outdoor living designs.

Quality is our yardstick. Our business is total design. We work with your contractor or recommend experienced contractors who take in stride difficult sites, engineering problems, remodeling outdoor/indoor areas, adding spas and updating older pool and garden sites.

On-site consultation recommended.

Elegant designs for living.

A. Lee Shelbourne
AND ASSOCIATES

23300 Ventura Boulevard
Woodland Hills, CA 91364 (213) 703-11
La Jolla • San Francisco



KL Double Copper Door

The Extreme Weather Specialist

Proven to withstand even desert climate
ranging from nighttime lows of 36°
to daytime highs of 117°

Biffar® Door Studio

8746 Melrose Ave.,
Los Angeles, CA 90069
(213) 657 3366

Photography by: Daniel O'Connell

You'll not only look good...



You'll feel marvelous after a stay at historic Bishop's Lodge, with its beautiful high-country setting, fresh air, sunshine, and relaxed mood. *Mobil Four-star Rated*, you'll be pampered with first-class amenities and fine cuisine, solar heated pool, whirlpool & saunas, horses, tennis, trap & skeet, nearby golf, fascinating mountain trails and sightseeing. All this only five minutes from Old Santa Fe charm, museums, galleries, opera, entertainment, and shopping. For a vacation that enriches you with a sense of well being, call 505-983-6377 or write PO Box 2367E, Santa Fe, NM 87501.

THE BISHOP'S LODGE
SANTA FE, NEW MEXICO



JEAN-PIERRE®
FINE JEWELRY

MISSION BETWEEN OCEAN & 7TH
CARMEL, CA • (408) 625-2444



"THE EXECUTIVE" desk lamp!
This sleek, hand sculptured design, elumi-nates the work surface yet allows over desk conferencing. Offered in solid brass, chrome or 24K gold plate. Comes with three way touch tronic control. Send 10 dollars for our catalogue, displaying a complete line of classic to contemporary fixtures.

TAYLOR // STOKES

P.O. Box 7001
Tahoe City, CA 95730

SIEBERTS INC.
Office Show Room
The Galleria/Design Center
San Francisco, CA 94103

OUR REPUTATION
SOLID AS STONE

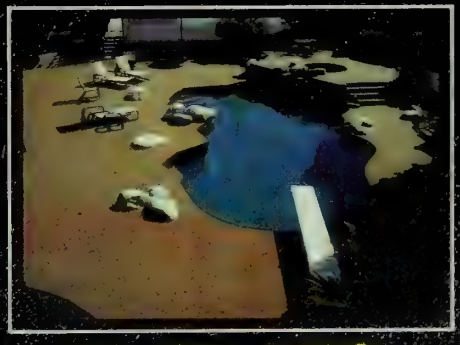


PRESTIGIOUS HOMEOWNERS, ARCHITECTS, AND DESIGNERS...

now you can have the lasting beauty and quality that has made Futura Stone by Mike Fahmie the leader in the outdoor flooring industry. Futura Stone, by Designer Mike Fahmie, is a natural stone finish that is excellent for resurfacing new or deteriorating concrete or asphalt. You will also find it ideal for driveways, walkways, pool/spa decks, patios, office buildings, condominium complexes and showrooms. Call NOW and we will send you a FREE BROCHURE on how to enhance and beautify your surroundings using Futura Stone by Mike Fahmie.



Lic. No. 343764



- No more messy puddles (completely porous)
- No more stains (oil, rust, etc.)
- Virtually maintenance free!
- Exclusive 10-year warranty!
- Free estimates

FUTURA STONE
Designer Elegance in Outdoor Flooring
By Mike Fahmie

1715 South Boyd, Santa Ana, CA 92705

ORANGE COUNTY
(714) 547-8011

LOS ANGELES
(213) 990-6647

PALM SPRINGS
(619) 741-2208

SAN DIEGO
(619) 292-4282

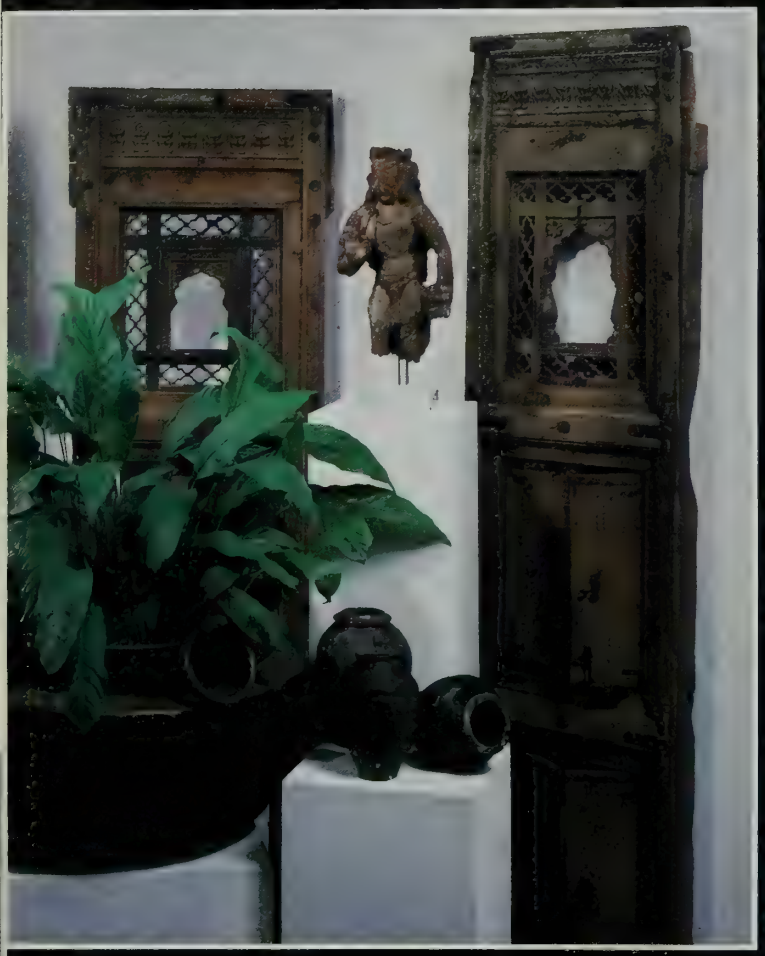
SAN JOSE
(408) 947-8842

SAN FRANCISCO
(415) 362-1661

GRAND OPENINGS

Futura Stone of ARIZONA
(602) 252-7446

Futura Stone of HAWAII
(808) 833-7414



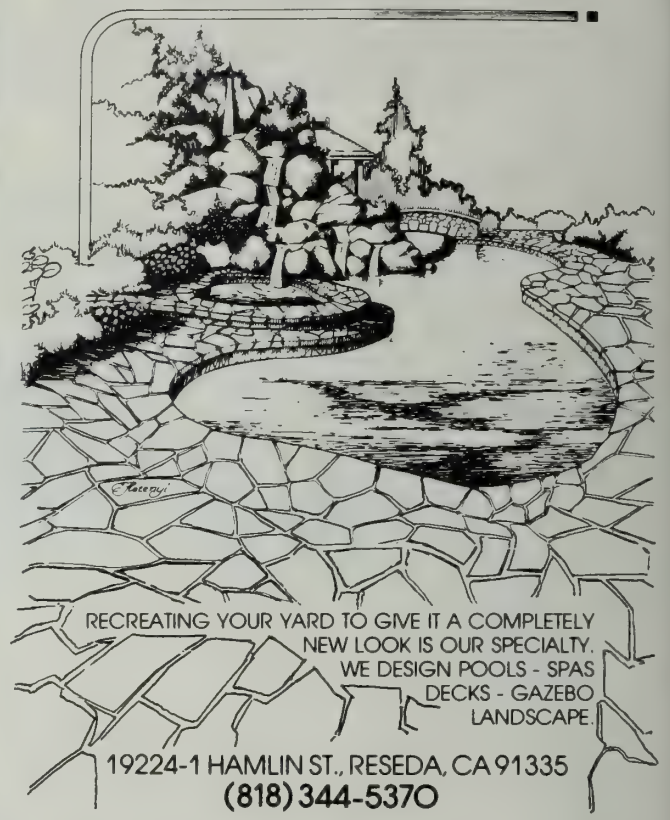
MARC II
Asian & Primitive Art

GALLERY AND SHOWROOM

8747 MELROSE AVENUE LOS ANGELES, CALIFORNIA 90069
(213) 652-1061 - 652-1068

Country Garden DESIGN CONCEPTS

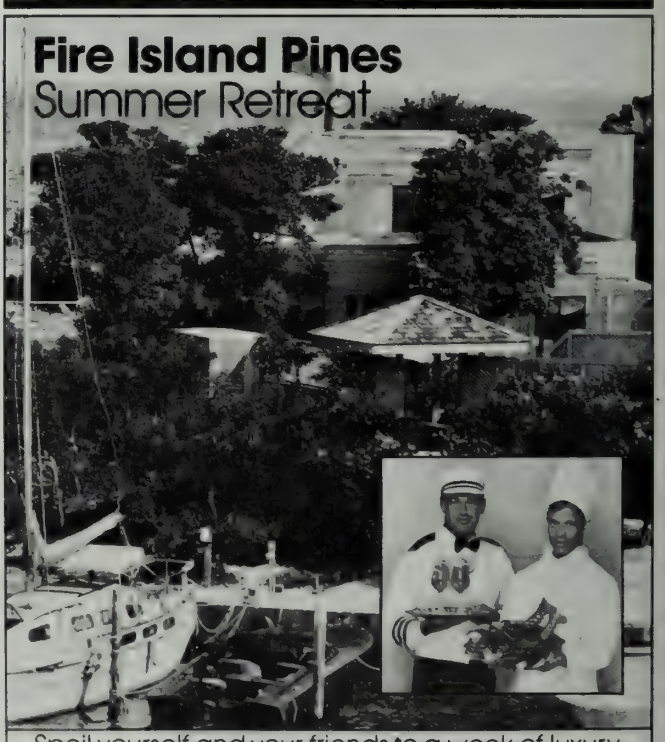
STEP INTO OUR WORLD OF
ELEGANT OUTDOOR LIVING



RECREATING YOUR YARD TO GIVE IT A COMPLETELY NEW LOOK IS OUR SPECIALTY.
WE DESIGN POOLS - SPAS
DECKS - GAZEBO
LANDSCAPE.

19224-1 HAMLIN ST., RESEDA, CA 91335
(818) 344-5370

Fire Island Pines
Summer Retreat



Spoil yourself and your friends to a week of luxury.

A beautiful designer three bedroom residence with swimming pool, walled gardens, expansive decks, private beach, gazebo and glass kiosk overlooking Fire Island Pines Harbor and the Great South Bay. Prestige location, prominent views, inspiration for a David Hockney drawing. Call collect: 516-597-6833/212-243-1468

Buck'n'Beau's Vacations, 315 W. 23rd St., NY 10011



Our sofa is an overnight sensation.



It would be a wonderful world if all sofa/beds were created equal. Unfortunately, most feel like you're sitting on a park bench instead of a sofa. And sleeping on a park bench instead of a bed.

That's because they were made only for convenience, without so much as a nod toward the finer things in life. Like style and comfort, for instance. Important considerations at Aireloom.

That's why our sofa/beds are handsome pieces of furniture. Meticulously put together. And lovingly designed with an eye to beauty and a deep concern for the creature comforts. Why do we do it? Because, quite frankly, it's the only way we know how. We design for people who are as finicky about detail and fine craftsmanship as we are. An arrangement we covet.

In keeping with this philosophy we offer what our grateful customers tell us is a "staggering array" of decorator fabrics in the "widest range of textures and colors imaginable." Even in the most supple of genuine leathers.

But the real beauty lies beneath the surface. In our mattress. We wouldn't dream of making a mattress simply to suffer the occasional overnight guest. Instead, you'll find the very same exclusive Rip Van Winkle that's been providing support and consideration for countless backs since 1951. You needn't special order your mattress in 80" lengths, either. This extra lavish length isn't lavish to us. It's standard.

So, if you're looking for a sofa/bed that's not an excuse for a sofa, or an apology for a bed, look for Aireloom.

We don't make compromises. We make sofa/beds.

Aireloom®

Post Office Box 4638, El Monte, California 91734. (213) 686-1440

INTRODUCING THE FIRST
ISN'T AFRAID TO BE

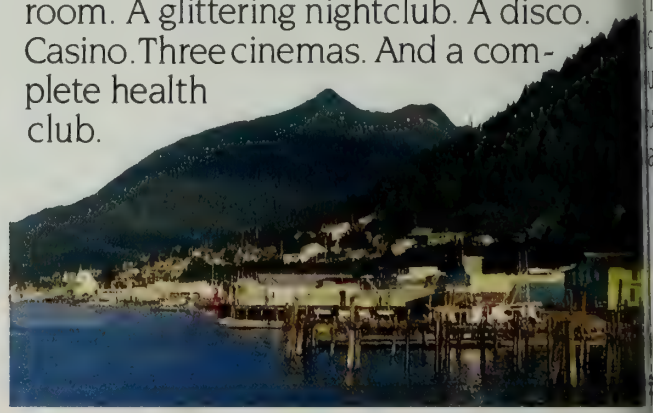
We're Sundance Cruises. And we're out to disprove the theory that you get what you pay for. Sometimes your money can buy a little more.

We offer a level of comfort and elegance found in the most luxurious cruise ships. Our fares are substantially lower. But our standards are every bit as high.



A GLEAMING FLAGSHIP THAT BREAKS NEW GROUND.

The SunDancer is nothing short of a floating resort, appointed with the indulgences you'd expect. Including indoor and outdoor pools. A superb international crew. An elegant picture-windowed dining room. A glittering nightclub. A disco. Casino. Three cinemas. And a complete health club.



And while offering all the comforts you expect, the SunDancer also offers something unexpected. Room to carry 150 cars and RVs. So your cruising vacation doesn't have to end where the land begins.

SOME TRADITIONS ARE BETTER LEFT UNBROKEN.

Although our fares are a departure from the traditionally high cost of luxury



LUXURY CRUISE LINE THAT CALLED A BARGAIN.



nising, they don't compromise the ngs that give cruising vacations their ecial mystique. Like exotic ports of l. Bright, sunny days and starry hts. Moonlit strolls on deck. And course, fine gourmet dining.

In keeping with the grandest of cruising traditions, we'll tempt u day and night with culinary umphs—the juiciest filets, the freshest afoods, and the most sinful of desserts.

DREAM VACATIONS AT A REALISTIC PRICE.

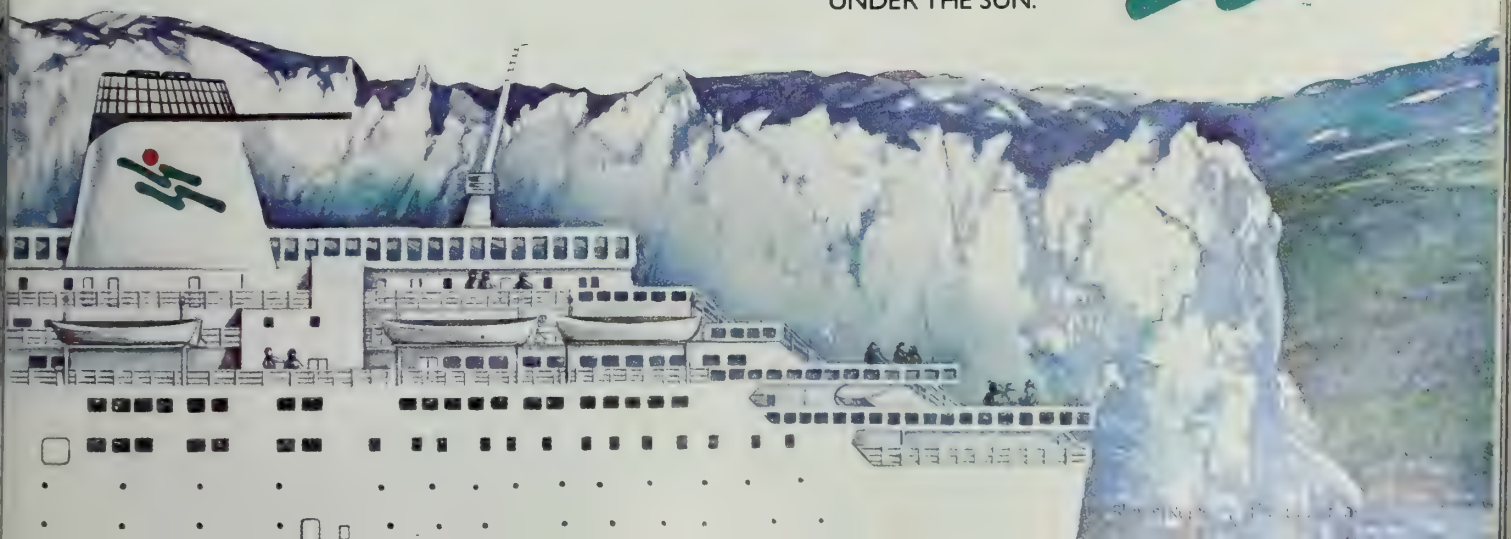
Sail with us this summer to Alaska, rough breath-taking fjords and past ep-green islands and glaciers that glis- n in the Midnight Sun. Or cruise this l to the bone-white beaches and tur- oise waters of the Mexican Riviera.

Either way, we can save you hundreds dollars. And while that might make her luxury lines a little uncomfortable, doesn't bother us in the least. Because vings like these can make the differ- ce between dreaming of a luxury cruise. nd actually taking one.

To find out just what a bargain we really are, call your travel agent. Or write us for a free full-color brochure. Sundance Cruises, Suite 1230, 6th & Pike Building, 520 Pike Street, Seattle, WA 98101.

SUNDANCE CRUISES

THE MOST AFFORDABLE LUXURY CRUISES UNDER THE SUN.



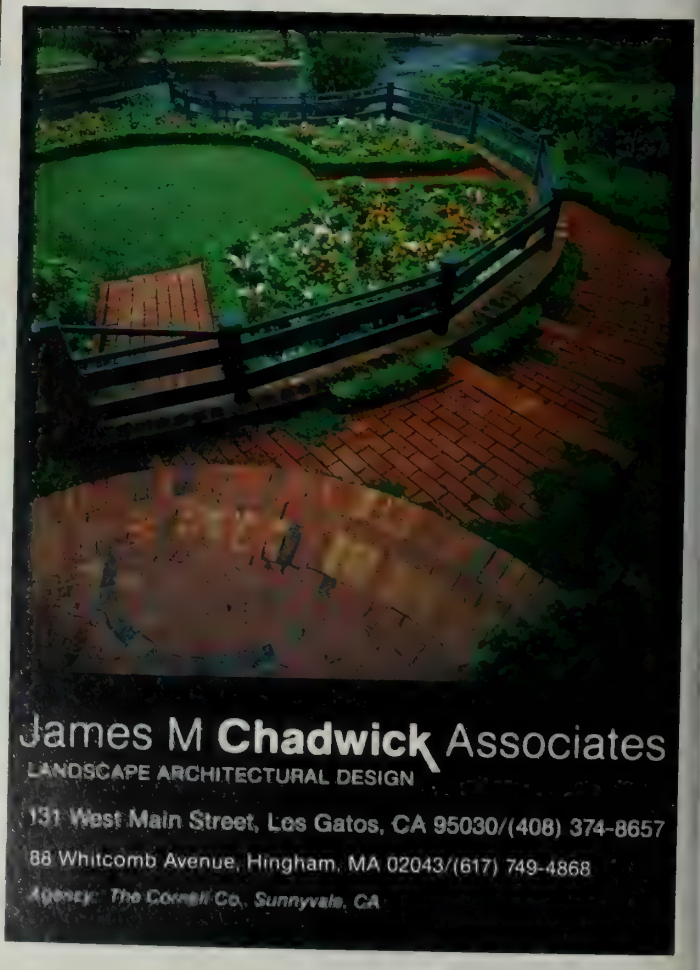
FOR ADIL BESIM

Create a lasting impression, ... select a beautiful fine Oriental rug for your home.

Adil Besim & Co, Pasadena, California 91101, 370 South Lake Avenue
(213) 795-7589 (213) 681-7031

Vienna–Zurich–Innsbruck–Pasadena





Rosamar

VILLAS BY THE SEA





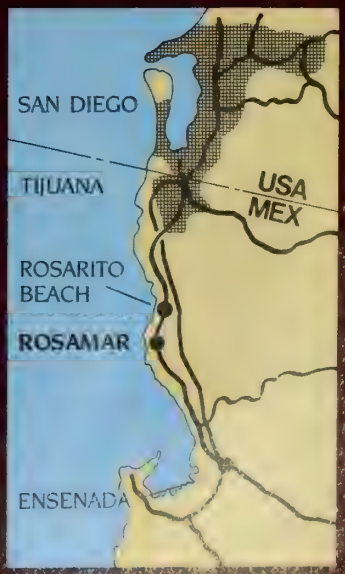








The Best Kept Secret in the World



21 Exclusive Villas Priced from $225,000, all have magnificent ocean views. Located in Baja California, Mexico at KM 40½ Tijuana-Ensenada Road, 10 miles south of Rosarito Beach. Write P.O. Box 1948, San Ysidro, California 92073. Phone (619) 569-2515

AVERY BOARDMAN LTD

MANUFACTURER OF CUSTOM SOFAS AND SOFA BEDS



All Avery Boardman Sofas and Sofa Beds are Custom Built in C.O.M. or Boardman Fabric at Our Los Angeles Factory.

SHOWROOM HOURS 9:30-5:00 MONDAY THRU FRIDAY TO THE TRADE ONLY

8687 MELROSE AVENUE PACIFIC DESIGN CENTER • SHOWROOM 365
LOS ANGELES, CALIFORNIA 90069 (213) 659-1660

CATALOG ON LETTERHEAD REQUEST

NEW YORK–D & D BUILDING

Rancho Mirage
COUNTRY CLUB



Discover Rancho Mirage Country Club, the ultimate in Desert living — the ultimate investment, the ultimate address!

270 luxurious condominium homes.
Each located on our 18 hole championship golf course.

From $250,000 • Models open from 9a.m. to 6p.m.
At Bob Hope and Frank Sinatra Drives • For information call (619) 324-4772


FINE ISHFAHON RUG
ON SILK FOUNDATION.
SIGNED BY THE
MASTER WEAVER
5′ x 8′
FINE SARAPI RUG
RICH IN TIME'S MEMORY
10′ x 13′
J. H. Minassian & Co.
The Source for Excellence
in Oriental Rugs
Since 1905 in Los Angeles
401 SOUTH VERMONT CA 90020
TEL (213) 383-1397
TREE OF LIFE RUG
FROM TEHRAN
FINE SILK
5′ x 7′
WRITE FOR OUR FREE
BROCHURE OF OTHER
EXAMPLES OF ORIENTAL
RUG MASTERPIECES.



Furniture by John Widdicomb.

We're going to spoil you for every other furniture store in the world.

Glabman's

Furniture & Interior Design

BAKER • HENREDON • KARGES • KARASTAN • WHITE • MORRIS-JAMES • MARBRO

Los Angeles 8765 W. Pico Blvd. at Robertson • (213) 278-1174
Costa Mesa 3089 Bristol just south of San Diego Fwy. • (714) 540-3822
Woodland Hills 20011 Ventura Blvd. just east of Winnetka • (213) 340-7677
South Bay 23649 Hawthorne just north of Pacific Coast Hwy. • (213) 373-8936

Kubisak's Antiques

&

Home Furnishings Inc.



Over 8,000 square feet of fine French & Austrian furniture. 3305 Laguna Canyon Rd., Laguna Beach, CA 92651 (714) 494-1771



Artisans of America

Division of Artisans Brass Products, Inc.

For Showroom Nearest You
Or For Catalog Call or Write:

3601 West Pacific Avenue
Burbank, CA 91505
(818) 848-2533

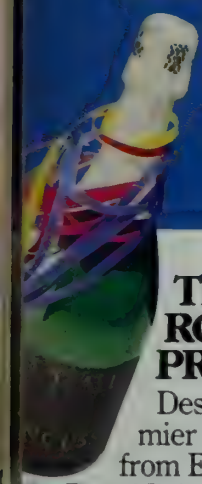
8151 World Trade Center
Dallas, TX 75258
(214) 742-6108

Please Contact Our
Contract Division
(818) 848-5933

CELEBRATING OUR 15th YEAR OF CONSISTENT 2 TO 3 WEEK DELIVERY

Traditional Charm in
Solid Brass Beds,
Iron & Brass Beds
Sofa & Day Beds,
Night Stands,
Plant Stands &
Other Accessories

PRINCESS CRUISES LAUNCHES THE MOST EXCITING RESORT IN THE WORLD.



THE NEW ROYAL PRINCESS.

Designed by the premier naval architects from Europe and America, the Royal Princess is the most spectacular, the most advanced ship in the world.

THE EXPERIENCE IS MAGNIFICENT.

The Royal Princess is everything you can imagine in an exciting resort. Sweeping lobbies. Elegant lounges. Intimate dance floors. And an incredible 360° view from the Horizon Lounge, high above the sea.

Our deck space is measured in acres. Our splendid Promenade Deck completely encircles the ship. And our casino is one of the largest afloat.

Of our four pools, one is among the largest in the world of cruising. You'll also find two spas, a 1/4 mile jogging track, and more activities than there are hours in the day. At every turn, you'll find a ship full of warmth, laughter and fun.

ALL OUTSIDE STATEROOMS. A ROYAL PRINCESS EXCLUSIVE.

Every stateroom boasts a large picture window. No matter which room you select, you'll find yourself with a full bath including a bathtub, twin beds that easily convert to a queen-size bed, a color TV, radio, and refrigerator. And Royal Princess offers a choice of more private verandas than any other cruise ship.

THE PRINCESS DEDICATION TO PERFECTION.

Among experienced passengers, Princess is well known for setting the highest standards in every aspect of cruising.

Perhaps the most impressive Princess accomplishment is the unending presentation of masterpiece meals. Prepared by Master Chefs. Presented by a most charming Italian staff. The likes of Fettuccini Alfredo. Beef Wellington. Roast Duckling á l'Orange. Tender New York steak. Perhaps a grand finale of Cherries Jubilee, flambéed right at your table.

After dinner, it's show time aboard the Royal Princess. You'll see Broadway-style productions. Dancers. Singers. Costumes. Something wonderfully different every single night.

SAIL AWAY ON THE MOST EXCITING RESORT IN THE WORLD.

So what shall it be? The best Caribbean, Mexico, Panama Canal, or Alaska? Our British officers are eager to show you our world. Our maiden season begins in November and continues through 1985. Join us. We're looking forward to dazzling you on the new Royal Princess. The most exciting resort in the world.

For a colorful 1985 Cruiseguide, ask your travel agent, or write Princess Cruises, Dept. ADR54, 2029 Century Park East, Los Angeles, CA 90067.



PRINCESS CRUISES

All the difference in the world



istry: British

Share the Olympic Experience.

"Standing on the top of the Olympic victory stand is like stretching one's body on the top of the world. It is a moment where the individual man or woman gets introduced to the whole planet. It is a moment that is his or hers alone."

—Olga Connolly
Gold Medalist, 1956 Olympics

This summer, the Olympic torch will return to Los Angeles after 52 years. The stage is set. Some 10,000 athletes from 150 countries will battle for the gold in the historic Games of the XXIII Olympiad. And whether or not you plan to attend the Games, you can participate in the drama of this once-in-a-lifetime spectacle.

You and your friends will have virtual front-row tickets with the *Official Olympic Guide to Los Angeles*, a lavish 300-page magazine that captures it all—the thrills of great Olympic moments past and present, future stars and hopefuls, records to break, maps, TV and day-by-day events schedules.

Everything from the magic of opening ceremonies to the final lap of the marathon, along with an indispensable guide to Southern California, including top attractions, dining, nightlife, tips and trips. All in breathtaking full-color photography and illustrations.

You, and your out-of-town friends, will share all the action of this memorable event with this special collector's issue that will become a cherished keepsake of the legendary rekindling of the Olympic flame in Los Angeles.

Order now and be ahead of the crowd. Send in your check or money order. Or call 557-7587 and charge it to your MasterCard or Visa. Official Olympic Guide, 1888 Century Park East, Suite 920, Los Angeles, California 90067.





Send me _____ copy/copies of the* Official Olympic Guide to Los Angeles *at $5.95 each, plus $1.00 shipping and handling. Enclosed is my check or money order.

NAME _____

ADDRESS _____

CITY _____

STATE _____

☐ **Yes! I'd like the beautifully designed gift box for an additional $1.00. Please send me _____ boxes. I've enclosed an extra $ _____ .**

TECTURAL DIGEST
June

ARCHITECTURAL DIGEST

COPY 2

THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN



BURLINGAME
JUN 1 1984
LIBRARY



Henredon. For those who value excellence.

At Henredon creating fine upholstered furniture is an art. For our [illegible] have an artist's eye for scale and proportion, our craftsmen [illegible] sense of shape and form. The result is custom seating, [illegible]gineered and executed, fashioned not for a season but a [illegible]. For the wide range of styles available, we invite you to send [illegible]holstered Furniture catalog. Henredon, Dept. A64, Morganton, NC 28655.

Henredon



Good grief, Frank. They took the Reed & Barton Stainless.



REED & BARTON STAINLESS

Shown: 1800 Stainless. For pattern brochure and a store in your area, call toll-free: 800-343-1383, Mon.-Fri. 8-4:30 E.S.T., or write Dept. ADE, Reed & Barton, Taunton, MA 02780, © 1983 Reed & Barton.

TABLE OF CONTENTS

June 1984

ARCHITECTURAL DIGEST



COVER: A log cabin built for guests, beside a racing river in the Colorado Rockies. The interiors are by Joseph Minton. Photography is by Dick Busher. See page 66.

10 **Letters from Readers**

18 **People Are the Issue**

30 **Guest Speaker: Kurt Vonnegut, Jr.**
Sleeping Beauty

44 **Russell Lynes Observes**
The Caretakers

58 **Collector's Close-up**

170 **Artist's Dialogue**
More Motion, More Dislocation—
The Art of Joel Shapiro

184 **For Collectors**
Architectural Drawings—
A Forgotten Province

196 **Antiques Notebook**
Quatrain—A Certain Spirit

208 **In the Showrooms**
Hansen Lamps—
The Nearest Thing to Nothing

218 **Designed for Reading**
Glimpses of Global Treasures—
Great Museums in China,
Greece and Russia

230 **Previews**

234 **Reader's Directory**

Copyright © 1984 Knapp Communications Corporation. All rights reserved in all countries. Copyright contents may not be reproduced in any manner without prior written permission of *Architectural Digest*. Printed in the United States of America.

INTERIOR DESIGN

66 **Pine Forest Palette**
Rustic Storybook Cabin High in the Rocky Mountains
Interior Design by Joseph Minton, ASID, of Minton-Corley
Text by Candace Ord Manroe

74 **Black and White Metaphor**
A Seattle Residence with a Well-Articulated Purpose
Interior Design by Kalef Alaton, ASID
Text by Howard Junker

90 **Château Clarke**
A Touch of Grandeur
The Baron and Baroness Edmond de Rothschild
France
Interior Design by Alain Demachy
Text by G. Y. Dryansky

100 **Less Is Better**
Tranquil Manhattan Interiors for a Vibrant Collection
Architecture by Tod Williams, AIA, and Billie Tsien, AIA
Text by Avis Berman

114 **Layering Steel and Space**
Townhouse on the Canals of California's Venice
Architecture by Carl Day, AIA
Text by Barbara Flanagan

ART AND ANTIQUES

84 **Antiques: In the Chinese Taste**
The Wondrous Ornamentation of Table Screens
Text by Charles C. Mann

142 **Art: Conversations**
Intimate Scenes of Verbal Exchange
Text by Charles Gaines

SPECIAL FEATURES

106 **Profiles: Governor and Mrs. W. Averell Harriman**
Washington, D.C.
Text by William Walton

122 **Gardens: Nature in Gentle Custody**
Shaping the Bloedel Reserve in Puget Sound
Text by Heather Lockman

128 **The Collectors: Treasures from the East**
The Washington, D.C. Apartment of John W. Gruber
Interior Design by Antony Childs, ASID
Text by Joanna Shaw-Eagle

136 **Architecture: Robert A. M. Stern**
Martha's Vineyard
Text by Vincent Scully

148 **Historic Houses: First Laird of Abbotsford**
Sir Walter Scott's Gothic Revival Fantasy
Scotland
Text by Elizabeth Dickson

Authentic Waterford is now signed. Free booklet. Waterford Crystal, 225 Fifth Avenue, NY10010.





Photos: Pesin

Give hand cut diamonds
to the man you admire.
Diamonds by Waterford,
born in fire, blown by
mouth & cut by
hand with heart.
Centuries have not altered
the beauty & grace of
hand cutting by Waterford.
Note, for example,
the Lismore decanters
under lock & key in the
brass & wood Tantalus.
Note the turtle paperweight,
the penholder, the beer stein
& so many other
Waterford crystal amenities
so dear to
the hearts of men.
Know you one & all
that Waterford
collects the male.

Waterford®

Diamonds Are A Man's Best Friend.

"the Perfect Gift"

WILSHIRE HOUSE

The Ultimate Condominium



Custom Residences Available
2–8 Bedrooms
With Unsurpassed Computerized Security System

Priced to $11,000,000
Depending Upon Size & Location

Furnished Models
(By Appointment Only)

Wilshire House • 10601 Wilshire Boulevard
Los Angeles, California 90024
(213) [illegible]525

ARCHITECTURAL DIGEST®

VOLUME FORTY-ONE/NUMBER SIX

Architectural Digest (ISSN 0003-8520) is published monthly by Knapp Communications Corporation. Editorial and executive offices are located at 5900 Wilshire Boulevard, Los Angeles, California 90036.

SUBSCRIPTIONS:
Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $54. Single issues in the U.S.A.: $4.50; $4.95 in all other countries. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence, for faster service. Please allow 8 weeks for a change of address. New subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to Architectural Digest, P.O. Box 2415, Boulder, Colorado 80322. Direct nonsubscription correspondence to editorial office.

SELECTED ISSUES:
Back issues, collectors' issues and bound editions of Architectural Digest may be obtained by writing A.D. Selections, Dept. AM64, 8460 Higuera St., Culver City, CA 90230, or by calling our toll-free number, 800/421-4448, Mon.-Fri. 7 A.M. - 7 P.M., Sat. 7 A.M. - 1 P.M. Pacific Time. In Calif., call 800/252-2071. Prices (effective through June 30, 1984): back issues, $6 ea.; collectors' issues, $10 ea.; bound editions, 1981, 2 vol./$70.

ADVERTISING OFFICES AND REPRESENTATIVES:
West:
5900 Wilshire Boulevard, Los Angeles, California 90036, 213/937-4740
731 Sansome Street, San Francisco, California 94111, 415/781-1888
East:
140 E. 45th Street, New York, New York 10017, 212/687-6330
Midwest:
303 E. Wacker Drive, Chicago, Illinois 60601, 312/861-0177
Sales Motivating Associates, 19075 West 10 Mile Road, Southfield, Michigan 48075, 313/352-8333
South:
G. Carbonara & Co., 1370 Center Drive, Suite 205-F, Atlanta, Georgia 30338, 404/396-1532
New England:
Thomas Jackson, P.O. Box 194, Rowayton, Connecticut 06853, 203/838-3501
Canada:
The Fenn Company, 148 King Sideroad, King, Ontario, L0G 1K0, 416/833-6200
United Kingdom:
Christopher Warburton and Associates, ½ Rutland Gardens, London SW7, England, 01-584-6588

Second class postage paid at Los Angeles, California and additional mailing offices. POSTMASTER: Send address changes to *Architectural Digest*, P.O. Box 2415, Boulder, Colorado 80302.

ntemporary furniture, handmade
llectable, visit a McGuire showroom.
color folder of new Palasan Collection,
$1.00 to McGuire, Dept. AD6-84,
ermont Street, San Francisco, CA 94103.

Other showrooms: Los Angeles, New York, Dallas, Boston, Miami, Atlanta, Chicago, Seattle, Denver, Portland, High Point, Washington, D.C. International: Belgium, Canada, France, Greece, Great Britain, Italy, Switzerland, West Germany.

McGUIRE





© THE WICKER WORKS 1984 RUSSELL MACMASTERS PHOTOGRAPH

TO THE ACCREDITED TRADE ONLY

PETER ROCCHIA

the wicker works

nicholas II chairs from the **wood** collection

send $5 for design portfolio to PETER ROCCHIA,
267 eighth street, san francisco, CA 94103; telephone (415) 626-6730, telex 330408

showrooms

san francisco, los angeles, seattle, denver/knoedler-lauchere;
portland/wayne martin, inc; **dallas, houston**/walter lee culp assoc;
chicago, troy (mich.), cleveland/donghia showrooms inc; **boston**/george and frances davison;
new york/jack lenor larsen; **philadelphia, washington**/duncan-huggins, ltd;
miami, atlanta/jerry pair & assoc;

overseas showrooms

kuwait/patrick benyari; **jeddah**/ahmad & mohammad saleh kaki;
portocervo (sardinia)/studio 7; **rome**/moroni rocchia

ARCHITECTURAL DIGEST

ESTABLISHED 1920

EDITOR-IN-CHIEF: **Paige Rense**

GRAPHICS DIRECTOR: **Charles Ross**
ADMINISTRATIVE DIRECTOR, EDITORIAL/GRAPHICS: **Nancy J. Odegard**
RESEARCH EDITOR: **Margaret Redfield**
TEXT EDITOR: **Mary Chesterfield**
ART AND ANTIQUES EDITOR: **Don G. Erickson**
FEATURES EDITORS: **Joanne Jaffe, Gayle Moss Rosenberg**
ASSOCIATE EDITORS: **Lyle V. Bayle, Christina Dimitroff**
Ann A. Johnson
ASSISTANT GRAPHICS DIRECTOR: **Nancy T. Sheinbein**
EXECUTIVE ASSISTANT TO THE EDITOR-IN-CHIEF: **Beverly Perkins**
PRODUCTION EDITOR: **Lindsay Mory**
DESIGNER LIAISON: **Julie Davey**
PHOTOGRAPHER LIAISON: **James G. Huntington**
ASSISTANT EDITORS: **Kimberly De Roever, Elizabeth McMillian**
Michelle D. Vaughen
GRAPHICS ASSOCIATES: **Debra S. Bond, Ken de Bie, Karen Miller**
EDITORIAL COORDINATORS: **Martha Collett** (NEW YORK)
Gina Crespel, Catherine A. Richardson
Grace P. Terzian (RESEARCH)
EDITORIAL ASSISTANTS: **Rochelle Branch** (GRAPHICS)
Laurie E. Connor (EDITORIAL)
Wendy A. Silverstein (EDITORIAL)
Peggy Smith (EXECUTIVE)
EDITORS-AT-LARGE: **Susan Mary Alsop, Valentine Lawford**
Derry Moore
CONSULTANTS: **John Lincoln** (DECORATIVE ARTS)
Gerald M. Ackerman, Constance W. Glenn
Aimée Brown Price (ART)
Robert E. Fisher (ASIAN ART)
William Ezelle Jones (ANTIQUES)
INTERNATIONAL CORRESPONDENTS:
LONDON: **Derry Moore, Serena Barrow**
Elizabeth Dickson, Elizabeth Lambert
PARIS: **Charlotte Aillaud, Pascal Hinous**
Laurence Mouillefarine
ROME: **Robert Emmett Bright**
DUBLIN: **Brian de Breffny**
MADRID: **José Luis Pérez**
MUNICH: **Margaret A. Kelley**

PUBLISHER: **G. Robert Griswold**
ASSOCIATE PUBLISHER: **Michael C. Stanke**
ADVERTISING DIRECTOR: **Clifford P. Tallman, Jr.**
REGIONAL ADVERTISING DIRECTORS:
R. Jeffrey Petersen (EASTERN)
Robert J. Kane (MIDWESTERN)
Betty M. Bartol (WESTERN)

KNAPP COMMUNICATIONS CORPORATION
CHAIRMAN: **Cleon T. Knapp**
PRESIDENT: **H. Stephen Cranston**
SENIOR VICE-PRESIDENTS:
Rosalie Bruno (NEW VENTURE DEVELOPMENT)
Betsy Wood Knapp (MIS ELECTRONIC MEDIA)
Harry Myers (MAGAZINE GROUP PUBLISHER)
William J. N. Porter (PRODUCT SALES)
Paige Rense (EDITORIAL)
L. James Wade, Jr. (FINANCE)
VICE-PRESIDENTS:
Patrick R. Casey (PRODUCTION)
Jan Edwards (CIRCULATION)
Anthony P. Iacono (MANUFACTURING)
Harold W. Jaffe (CONTROLLER)
Philip Kaplan (INTERNATIONAL)
George H. Oestreich, Jr. (PUBLISHER/ INTERNATIONAL EDITIONS)


ULTRASUEDE®
brand fabric
Color ad infinitum. Vibrant and vital. Subtle and elegant. Ultrasuede color to cover a wall, a banquette or this Dorchester Sofa from Donghia Furniture.
Springs Industries, Inc., Retail & Specialty Fabrics Division,
1430 Broadway, New York, New York 10018. (212) 556-6427



From The Tiffany Collection. Obviously...Baume & Mercier

Presenting an elegant selection of Baume & Mercier fourteen karat gold quartz bracelet watches. From the Tiffany collection.

TIFFANY & CO.

NEW YORK FIFTH AVE. & 57th ST. • ATLANTA • BEVERLY HILLS • CHICAGO • DALLAS • HOUSTON • KANSAS CITY • SAN FRANCISCO

To order please write, or call toll-free 800-526-0649 • In New Jersey, 800-452-9146
Add $4 for shipping plus any sales tax • American Express • Diners Club • MasterCard • Visa



EXPERIENCE

CASA BELLA®

NEW YORK, D & D BLDG., 979 THIRD AVE., 212-688-2020 · LOS ANGELES, PACIFIC DESIGN CENTER, 213-659-7044
MIAMI, 3750 BISCAYNE BOULEVARD, 305-573-0800 · CHICAGO, 633 MERCHANDISE MART, 312-644-4545
HOUSTON, JOHN EDWARD HUGHES, 713-840-1286 · DALLAS, JOHN EDWARD HUGHES, 214-741-2338
BOSTON, LEONARD B. HECKER, 420 BOYLSTON ST., 617-262-7062 · ST. THOMAS, U.S. VIRGIN ISLANDS, 809-776-8700
SAN FRANCISCO, M.K. SHOWROOM 200 KANSAS ST., 415-558-9444





BVLGARI

HOTEL PIERRE · 2 EAST 61st STREET NEW YORK CITY
TEL. (212) 486 00 86

ROMA · GENÈVE · MONTE CARLO PARIS

LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036

For a person who enjoys great art and design, your magazine supplies all of this and more. From lavish antiques to rich color schemes and priceless art, the designs you feature make *Architectural Digest* the most beautiful magazine I have yet to find. I fell in love with the Shepherd home in Dallas ("Polished Drama," February 1984). The gilded furniture, the somber homey theme, and the different personality of each room added to the effect of a perfect design.

Mark A. Strange
Austin, Texas

"Mom, is that a flying saucer?" asked my eight-year-old son as we browsed through your magazine and saw John Lautner's recent feat in Aspen, Colorado ("Architecture," February 1984). "No," I said, after carefully examining it. "But it's close!"

Beverly Wagner
Santa Barbara, California

The elevation and plan of the Turners' Colorado residence is one of the first I've seen in your pages. We lovers of architecture always appreciate seeing this perspective on a project, and I hope you'll include more such plans in future articles.

Larry Jamison
Rockford, Illinois

I have looked and looked at the Grubmans' living room ("Minimalism Sparked by Playfulness," February 1984) and still can't figure out what I'm looking at when I see that lovely blue horizontal structure behind the sofa. At first, it brought to mind a Rothko, then I thought it was the latest in high-tech lighting. Or possibly it's just a pretty blue shade? Something so eye-catching and curious should be identified, so as not to frustrate your readers so much!

Michael Woods
Oakland, California

Going from one beautiful photograph to the next, one becomes aware of the artistry employed in your stunning layouts. The geometric softness of one special design ("Minimalism Sparked by Playfulness," February 1984) was complemented as much by your sensitive presentation as by its surrounding environment.

Mary Bankers
Philadelphia, Pennsylvania

One can only wonder what you had in mind when you chose to feature Dyan Cannon's residence ("Architectural Digest Visits," February 1984). Aesthetics? That category was covered quite nicely by the Arthur Smith design. Elegance? The Kalef Alaton composition fulfills that requirement. Visual excitement? Or unique style? Perhaps we will never know.

John Attàrdi
Taos, New Mexico

I've admired Dyan Cannon for years, and really enjoyed your story on her home. Thanks for the wonderful entrée into her private life.

Ruth Chidester
New York, New York

I always look forward to reading Russell Lynes's columns, and "The Birth of the Boom" (February 1984) was particularly interesting. So many of us have forgotten about the WPA projects and what they accomplished.

Helen L. Hillman
Pittsfield, Massachusetts

My interest in Anaïs Nin's writings left me enthralled with your magnificent presentation of her "House of Light" (January 1984). Your article added a new dimension to my study of her books, and it was delightful to see where she worked during the last years of her life.

Jacqueline Johnson
Minneapolis, Minnesota


B&Beloved
Share the warmth of B&B
the delicate balance of Benedictine
and fine Brandy.
DOM
B AND B
B&B
LIQUEUR



The Mercedes-Benz 300SD and 380SE Sedans offer an intriguing luxury of choice between five-cylinder Turbodiesel and gasoli

The 1984 Mercedes-Benz 300SD and 380SE: How can two such different sedans be so much alike?

ONE OF THE AUTOMOBILES rushing toward you in the picture above is fitted with the direct descendant of a record-shattering turbodiesel performance engine.

The other is propelled by a lightweight aluminum-block gasoline V-8, cat-quick, turbine-smooth.

The resulting contrast in temperament and personality is vivid–but otherwise, so precise is the similarity that only an expert could easily tell these two sedans apart. Deciding between the 300SD and 380SE thus poses a unique and exquisite quandary.

THE DIESEL THAT REWROTE DIESEL HISTORY

At $39,500,* the 300SD Turbodiesel Sedan arguably rules the modern diesel passenger car world.

Its turbocharged five-cylinder engine–a virtual carbon copy of the design of the engine that swept the 195.4-mph Mercedes-Benz C-111/3 to nine world speed records in a day–revolutionized ideas of diesel performance. Having unleashed the diesel, the 300SD also tames it: its red-blooded power is shrouded in running ease and cruising quiet that vie with gasoline cars.

Yet here is rock-ribbed diesel character to the core, with diesel benefits intact. No spark plugs or electrical components to adjust or replace, for example. The inherent efficiency that burns *one quarter* as much fuel at idle as a gasoline engine of similar size. An aura of iron durability.

PERFORMANCE REDUX

At $42,700,* the 380SE Sedan spearheads a renaissance of driving excitement with a V-8 engine more notable for advanced technology than for sheer brute size.

Overhead camshafts for freer engine breathing. The precision and simplicity of CI *mechanical* fuel injection.

Durability and vibration resistance worthy of a cast-iron block–in a weight-saving cast-aluminum block. Advanced, indeed.

The Editor of *Car and Driver* might well have had the 380SE and this 3.8-liter V-8 in mind when he wrote, "There is nothing like a big Mercedes with V-8 power. Nothing."

PURE MERCEDES-BENZ

Whether the nameplate reads 300SD or 380SE, it exemplifies the engineering integrity that is synonymous with Mercedes-Benz.

As a Mercedes-Benz, it is designed to be a *stable* driving platform free of "luxury" car sponginess. Handling poise is extraordinary. A taut suspension and rigid body structure help take the commotion out of rough-road driving.

Yet riding comfort and passenger accommodation are superb–commending both the 300SD and 380SE for service as corporate flagships. From fine velour carpeting to

*Approximate suggested advertised delivered price at port of entry. †Optional at extra cost. ©1984 Mercedes-Benz of N.A., Inc., Montvale,



ance. Otherwise–in handling finesse, in comfort, in sheer over-the-road driving pleasure–their performance is virtually identical.

l-finished wood trim to ad push-button amenities, ior appointments are of idential caliber.

The company president it well choose to be his own affeur. One would almost to *work* at being uncomfortable in the driver's position. Ergonomic design permits the car to be driven with fluid and almost effortless motions. The seat surrounding you is a 68-lb. biomechanical support system, shaped and padded to help take the strain out of even 300-mile stints behind the wheel. The rear seat is nearly five feet wide.

Beneath it all, the 300SD and 380SE are remarkable exercises in safety engineering. Standard safety equipment is comprehensive. Additionally, you may now order either model with the Mercedes-Benz Supplemental Restraint System†, three-point seat belts, augmented by an air bag and other elements to significantly extend the cause of occupant restraint.

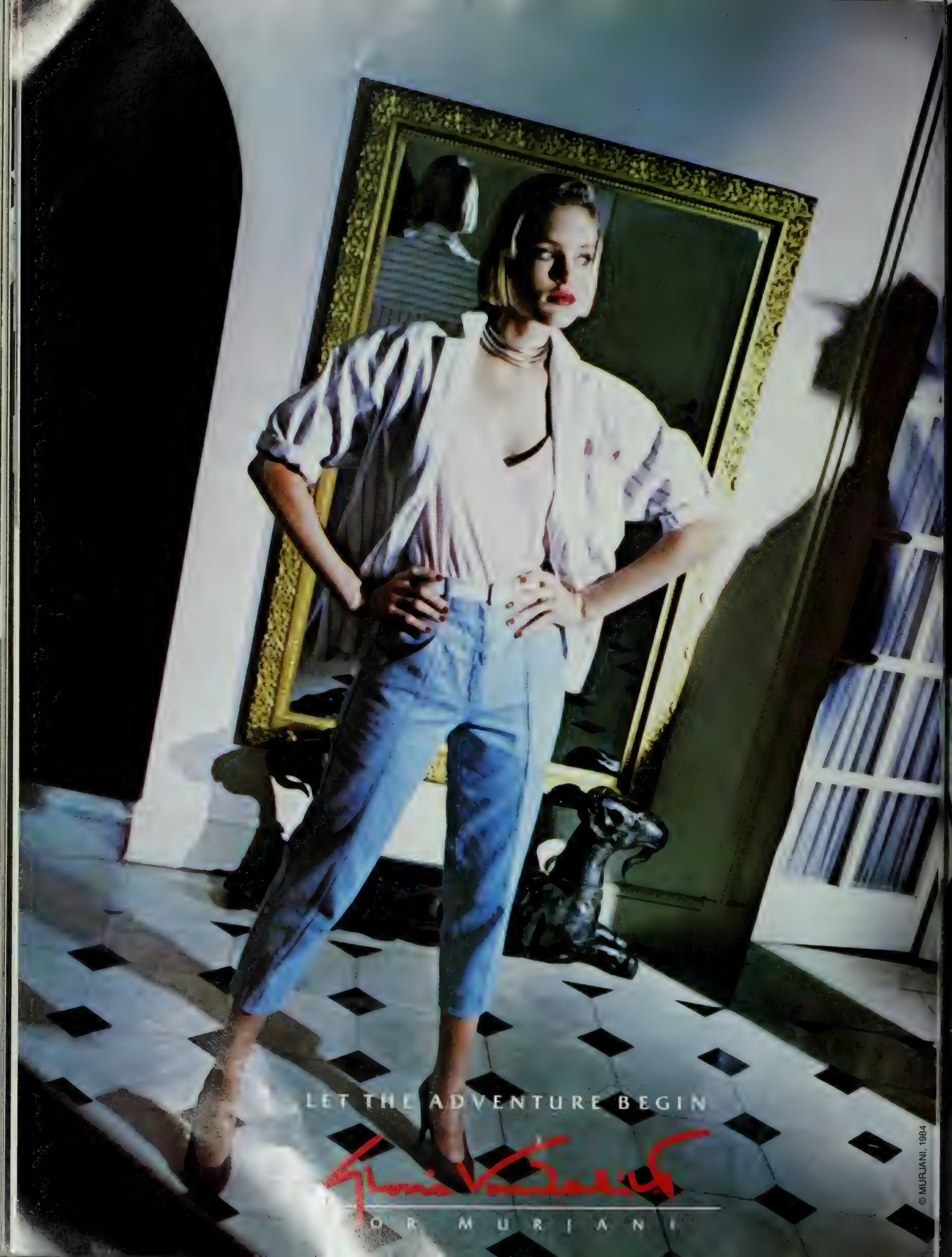


THE RESALE FACTOR

To ignore resale value at the time you buy a new automobile is to risk being rudely surprised when you get ready to sell it. You can take reassurance from the remarkable–and remarkably consistent–Mercedes-Benz resale record in America, model by model, over the past two decades.

The 300SD, or the 380SE? There may be no more difficult choice in the automotive world today. But either way you choose, there may be no more satisfying end result.

Engineered like no other car in the world


LET THE ADVENTURE BEGIN
Giorgio Armani
© MURJANI. 1984

must de Cartier



Cartier

The Watch
Since 1904

THE HENRY BIRKS & SONS COMPANY OF FINE JEWELERS.

J.E. CALDWELL CO.
Since 1839
Philadelphia
Washington D.C.

C.D. PEACOCK
Since 1837
Chicago

CHARLES W. WARREN
Since 1902
Detroit

J.B. HUDSON
Since 1885
Minneapolis, St. Paul

SHREVE & CO.
Since 1852
San Francisco

CASA NOVA

979 Third Avenue, D & D Building, New York, N.Y. 10022 · Telex. 422471 NOVA U.S. Telephone (212) 308-07



"Baccara" Dining Table—60" x 60" for eight. In a wide choice of sizes and colors. Designed for Molli, Rome by Paolo Tommasi.

"Allegro" Chair designed by Mariani/Puri Purini.

West Palm Beach, Florida: Fr[illegible]rphy, D&D Commu[illegible]

Chicago: Barbara Pearlman Design Atelier [illegible]

Dallas: Waitman Martin, Inc., 500 [illegible]

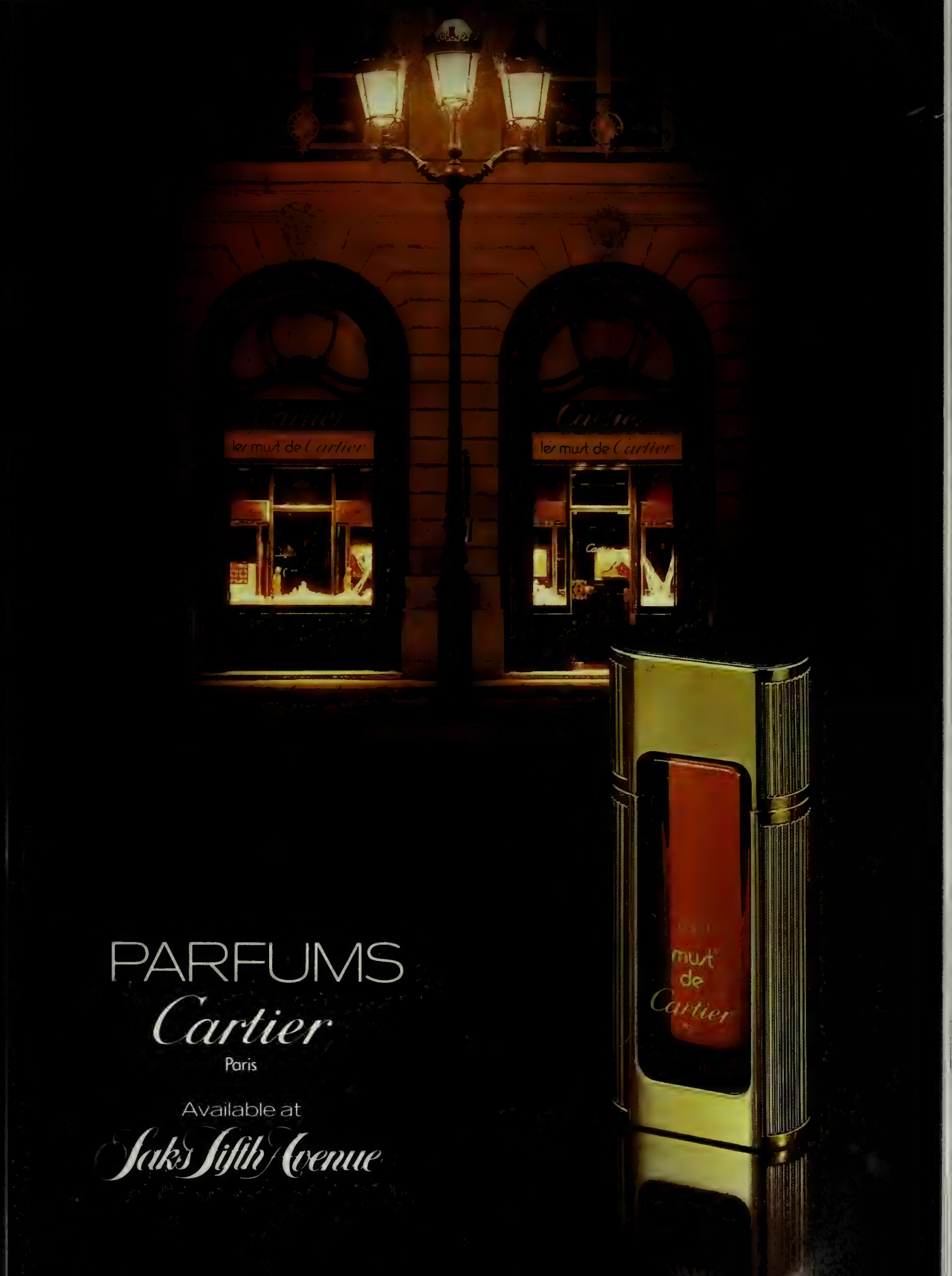
Miami: Bob Sapan, Inc., 4100 Northeast Second Ave. (305) 573-2424

Los Angeles: The Swedlow Group, 137 Pacific Design Center (213) 659

Houston: Waitman Martin, Inc., 170 and 251 Decorative Center (713) 622-0530

[illegible]5 Rhode Island Street (415) 863-4190

[illegible]phy: Dan Cornish



PARFUMS

Cartier

Paris

Available at

Saks Fifth Avenue

PEOPLE ARE THE ISSUE

An appreciative reader describes our Guest Speaker column as "intellectual refreshment." Many distinguished names will be adding flavor to that refreshment, including, in this issue, novelist Kurt Vonnegut, Jr., evoking the memorable personality of his architect father. In July, famed photographer Brassaï presents a verbal picture of Paris at the turn of the century and in the twenties and thirties. Cosmopolite Marella Agnelli philosophizes in August about the homes she lives in and loves, and upcoming in the fall as guest speakers are playwright Arthur Miller and novelist Walker Percy.


JOHN BRYSON

"It is not only my tastes that I find changing, but my perception of the world," Marella Agnelli observes. It is the special province of our guest speakers, whatever the subject, to present their own unique perceptions of the world.

Paige Rense
Editor-in-Chief

Pine Forest Palette

A guest house, with interiors by Joseph Minton, is one of three "mouse houses" the owners built "like mice around cheese" near their retreat in the Colorado Rockies. A river rushes by, and in summertime guests follow beside it on a trail leading to the main cabin—and another Minton décor—where meals are served. For the designer, the rustic site adds to the list of diverse projects—boxes at Texas Stadium, interiors of Lear jets, Victorian houses, Park Avenue apartments—that have challenged his versatility since 1969, when he and David Corley formed their Fort Worth interior design firm. *See page 66.*


Joseph Minton

Black and White Metaphor

Fluent in five languages, Kalef Alaton is both highly literate and extremely straightforward. He simply does not believe in complicated theories. He rejects all bombast, just as he rejects intricate lighting systems "where you need a map and somebody to push the buttons." Though he says, "There is a little bit of the outrageous in what I do," he feels that fancy talk "contradicts me and the way I work. The way I work with people is really very simple." In the Seattle house we show this month, he abided by the client's desire for simplicity and clarity. Everything in the house is "granite, wood, flat white paint—no mirrors, no sharp edges," he explains. *See page 74.*


Alain Demachy


Kalef Alaton

Château Clarke

"I set up a plan, and Alain Demachy and I executed it together," Baron Edmond de Rothschild says about designing his *Château Clarke*. To realize the baron's concept for the décor was a major priority of designer-antiques dealer Demachy, who has worked with Edmond de Rothschild for the past twenty years. As the baron's wife, Nadine, explains, "You have to let Rothschilds do certain things their way. They are born with a sureness in choosing." This time Alain Demachy had a fortuitous "Ali Baba's cave" full of antiques to draw upon—the baron's closed château at Armainvilliers. "Imagine," he says, "going to a château and making off with whatever you need." *See page 90.*

continued on page 22

THE BIANCA™



A luxurious whirlpool bath you can share.

The Bianca whirlpool bath provides a perfect place for two people to be alone—together, and to completely relax after a hard day at work. There's room enough for side-by-side seating and four of our famous whirlpool jets assure that you'll both enjoy a full massage. Or bathe by yourself, and feel pampered by the roominess of the Bianca. Either way, with the Bianca you'll bring beauty to your bathroom, and add a pleasure that two can share.



Introducing Magic Touch.™
Now, with the touch of your finger, you can operate the whirlpool system while bathing. And the system will only operate when water is at the proper level.

The Real One. The Only One.

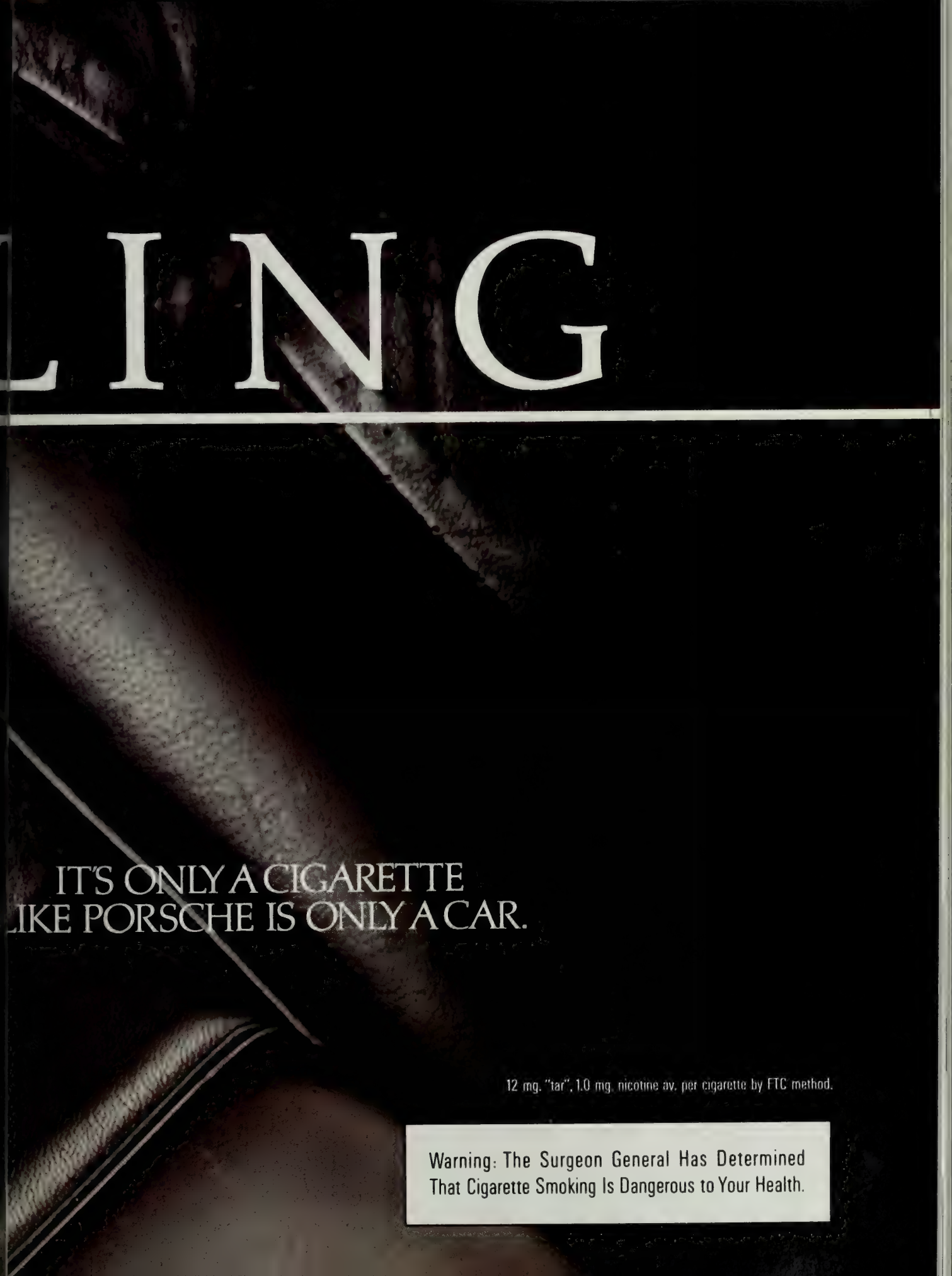
Jacuzzi

WHIRLPOOL BATH

JACUZZI WHIRLPOOL BATH
Subsidiary of Kidde, Inc.
KIDDE

For more product information and dealer locations, call toll free: **(800) 227-0710.**
In California: **(800) 227-0991.** Or write P.O. Drawer J, Walnut Creek, CA 94596


PRESENTING
STER
STERLING
SPECIAL BLEND
LOW TAR
Available in
Regular and Menthol.


L I N G
IT'S ONLY A CIGARETTE
LIKE PORSCHE IS ONLY A CAR.
12 mg. "tar", 1.0 mg. nicotine av. per cigarette by FTC method.
Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

continued from page 18

Less Is Better

Architects Tod Williams and Billie Tsien feel they come from two different directions in their work. He has an East Coast reliance on historical and theoretical ideas, she a West Coast inclination toward feeling and intuition. But "in making architecture," both want to achieve something "strong yet quiet—something that has great integrity," says Billie Tsien. They restrained their design for a Manhattan apartment, to complement a large and expressive collection of contemporary art. The owner likes "to buy paintings from an artist at a moment in his or her career when something is about to happen." The same instinct led him to choose architects Williams and Tsien to design his home. *See page 100.*


DOROTHY ALEXANDER



Tod Williams
Billie Tsien

Profiles:
Gov. and Mrs. W. Averell Harriman

"Glorious creature comforts" and many soaring moments attend the lives of Pamela and Averell Harriman, as William Walton, their longtime friend, and writer of this month's "Profiles" feature, tells us. But underlying is a refreshingly sensible foundation. In decorating their homes, Pamela Harriman is intrigued by "compromising with what exists." And, "to feel self-contained," she says, "I like to think my garden is fixed so that if the worst happened one could be fairly self-sufficient for food, wood to heat with, and feed for the animals. Perhaps I belong to a generation that feels things were safer when you could light the furnace with kindling, rather than relying on electricity." *See page 106.*


DIANA WALKER


DIANA WALKER

W. Averell Harriman
Pamela Harriman

Layering Steel and Space

It is always a pleasure to show a designer's or an architect's work for the first time. Santa Monica architect Carl Day originally came to California to work in the office of Craig Ellwood, an architect known for his designs for minimal steel-frame residences. He supplemented this experience with learning the art of steel detailing in engineering and industrial firms, and started his own architectural practice in 1964. The southern California house in this month's issue shows his ongoing involvement with steel structure, designed for flexibility. "You really have to know how the skeleton works before you cover it with the skin," he says. *See page 114.*


ARTHUR [illegible]SKY

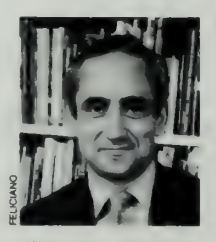
Carl Day



John W. Gruber

The Collectors:
Journey from the East

Now a retired partner of Price Waterhouse, John Gruber reaps, with greater leisure, the fruits of the nine years he spent in Japan on the firm's behalf. His Washington, D.C. home, designed by Antony Childs, focuses on the collection of Japanese screens and other Asian art those years inspired. Another offshoot of that period is his mountain retreat in Nikko, Japan, with an exquisite moss garden we will feature in these pages this autumn. Throughout the Washington residence, the fastidiousness typical of a true collector—and of the designer of a collector's home—shows in the "twenty-three shades of putty beiges" John Gruber tells us he and Antony Childs used, to create subtle changes of mood. *See page 128.*


FELICIANO

Robert A. M. Stern

Architecture:
Robert A. M. Stern

In Vincent Scully's text for this month's Architecture feature, a house on Martha's Vineyard, he mentions McKim, Mead & White's Low house, 1887, as an influence on Robert Stern's design. What he did not mention is that in the early 1960s—when Stern was one of his students at Yale University—Vincent Scully championed that house through his lectures and writings, and was himself a catalyst for the resurgence of the Shingle Style it represented. Robert Stern, since receiving his master's degree from Yale, has served as professor of architecture at Columbia University and maintained a diversified architectural practice. The house we show this month is a fine example of his firm's residential work. *See page 136.*□

This is the new Buick Electra.

GARMISCH-PARTENKIRCHEN, Bavaria–In the quiet, scenic villages of the German Alps, the townspeople are not easily excited by an automobile. Here, in Germany, automotive excellence is expected, rather than marveled at.

Yet, not long ago, the prototype of a new American car caused quite a stir among the local populace. A new Buick, no less. A new Buick Electra.



The ultimate Electra: Buick Park Avenue.

Buick Electra is a name that has long been synonymous with automotive luxury. But these are demanding times–that call for more than just luxury from a luxury car.

So we totally re-engineered Electra. We made it trimmer and lighter. We gave it a new computer-controlled engine. Sophisticated multi-port fuel injection system. Front-wheel drive. Rack-and-pinion steering. And fully independent rear suspension. To make it a real pleasure to drive.

And driven it was. Up the steep grades and around the sharp switchbacks of the Alps. Down the no-speed-limit Autobahn and through the sustained 108° F temperatures of the Australian Outback, as well as the sub-zero cold of Kapuskasing, Canada. In short, we subjected Electra to some of the world's most demanding environments. Because we wanted it to be ready for the toughest test of all: *yours.*

Buick Electra has always been a sumptuous, comfortable-riding automobile, with careful attention to detail. It is still such an automobile. Electra's interior dimensions are within an inch or so of its predecessor, so it can still transport six in luxury and comfort. Especially on long trips.

Its standard equipment includes a six-way power adjustment seat for the driver. An electric fuel filler door. Plus a host of other power assists. It also offers interesting optional equipment such as a keyless entry system. And Electronic Touch Climate Control.

And it is produced in one of the world's most advanced assembly plants. For example, every Electra gets two coats of clear enamel on top of the regular finish.

Now that you've read about our own vigorous Electra testing, buckle up and put the Electra to your own thorough road test. You absolutely must drive it to fully appreciate it. The new Electra awaits you at your Buick dealer.

Official Car of the XXIIIrd Olympiad Los Angeles 1984

BUICK

Wouldn't you really rather have a Buick?



Some Buicks are equipped with engines produced by other GM divisions, subsidiaries or affiliated companies worldwide. See your Buick dealer for details.

Find out what's in store for you when you shop with the American Express® Card.



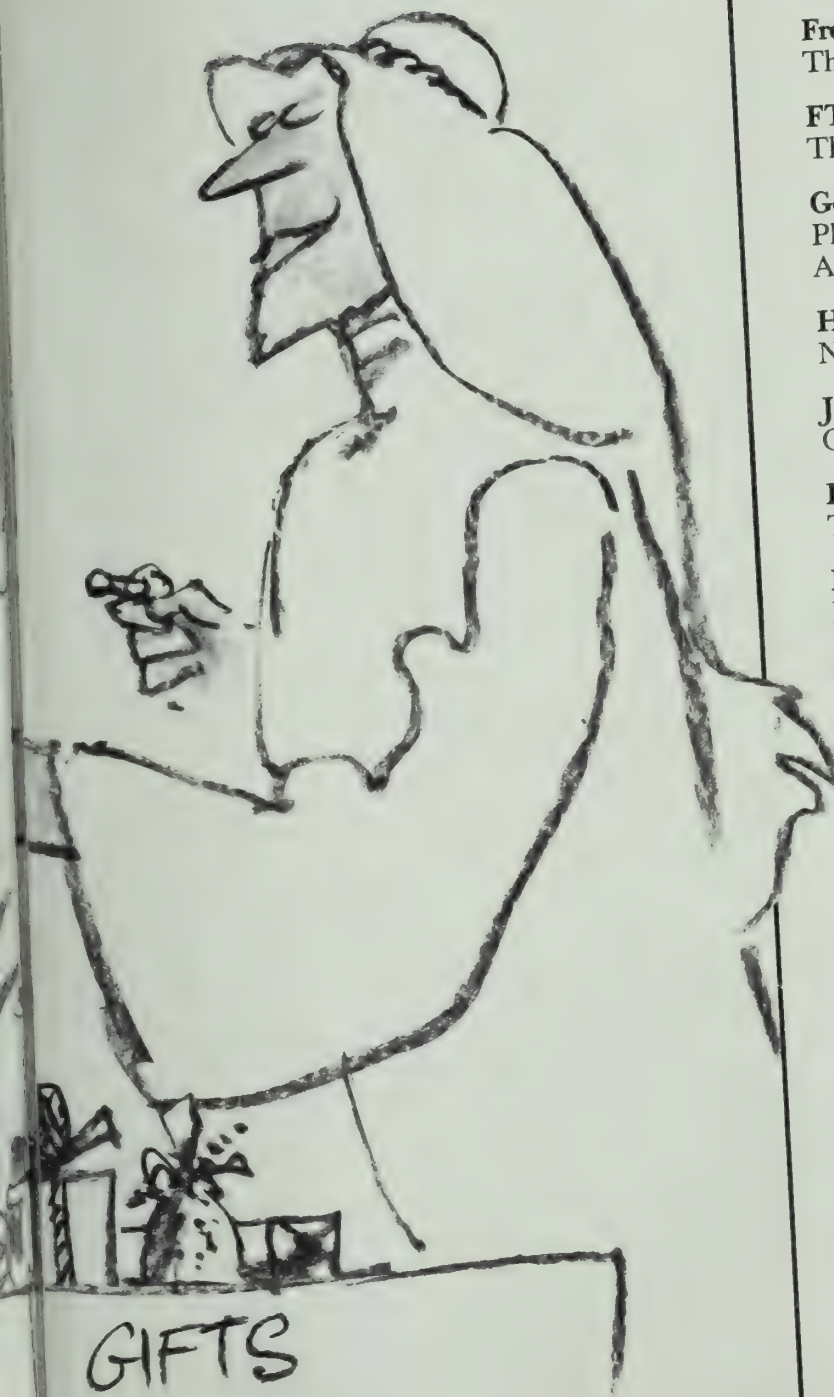
Don't leave home without it.®



© 1980 L A Olympic Com TM

The Card of the 1984 Olympics.

©American Express Travel Related Services Company, Inc 1984



These fine stores have something special in store for you.

B. Altman & Co.
New York, Pennsylvania and New Jersey

Bailey, Banks & Biddle
Throughout the U.S.

Brentano's
Throughout the U.S.

David Orgell
Beverly Hills, Los Angeles and Costa Mesa

F.A.O. Schwarz
New York and throughout the U.S.

Frost Bros.
Throughout Texas

FTD Florists
Throughout the U.S.

Goldwaters
Phoenix area, Tucson, Las Vegas and Albuquerque

Hammacher & Schlemmer
New York

John A. Brown
Oklahoma

Laura Ashley
Throughout the U.S.

Lord & Taylor
New York and other major U.S. cities

Macy's
New York, California and the Midwest

Mädler
New York

Nordstrom
Washington, Oregon, California, Utah and Alaska

Rich's
Georgia, South Carolina, and Alabama

Robinson's
West and Central Florida

Sakowitz
Houston, Dallas, Amarillo, Midland, Texas and Scottsdale, Arizona

The Broadway
Southern California

Weinstock's
Northern California, Utah and Reno, Nevada

AMERICAN EXPRESS®

INTRODUCING THE KRONE-A-PHONE.™

The Krone-A-Phone Compact 1000 is so trouble-free that we back it up with a full 5 year warranty.

It makes the ordinary telephone a thing of the past.

Its unmatched acoustical fidelity enables both the caller and listener to enjoy conversation that's crisp, clean and clear.

The solid-state circuitry delivers a new level of performance resulting in a virtually trouble-free phone.

You also get touch-tone dialing, mute key for privacy, and volume control for the ringer.

Its award-winning European design comes in a range of unique two-tone decorator colors and is a snap to plug into any home. Also available with a wall-mount bracket.

So why settle for an ordinary phone when you can get it all; dependability, durability, clarity and beauty with the Krone-A-Phone Compact 1000 ... it's something worth talking about. A product of The Krone Company, a European leader in telecommunications for over 50 years.

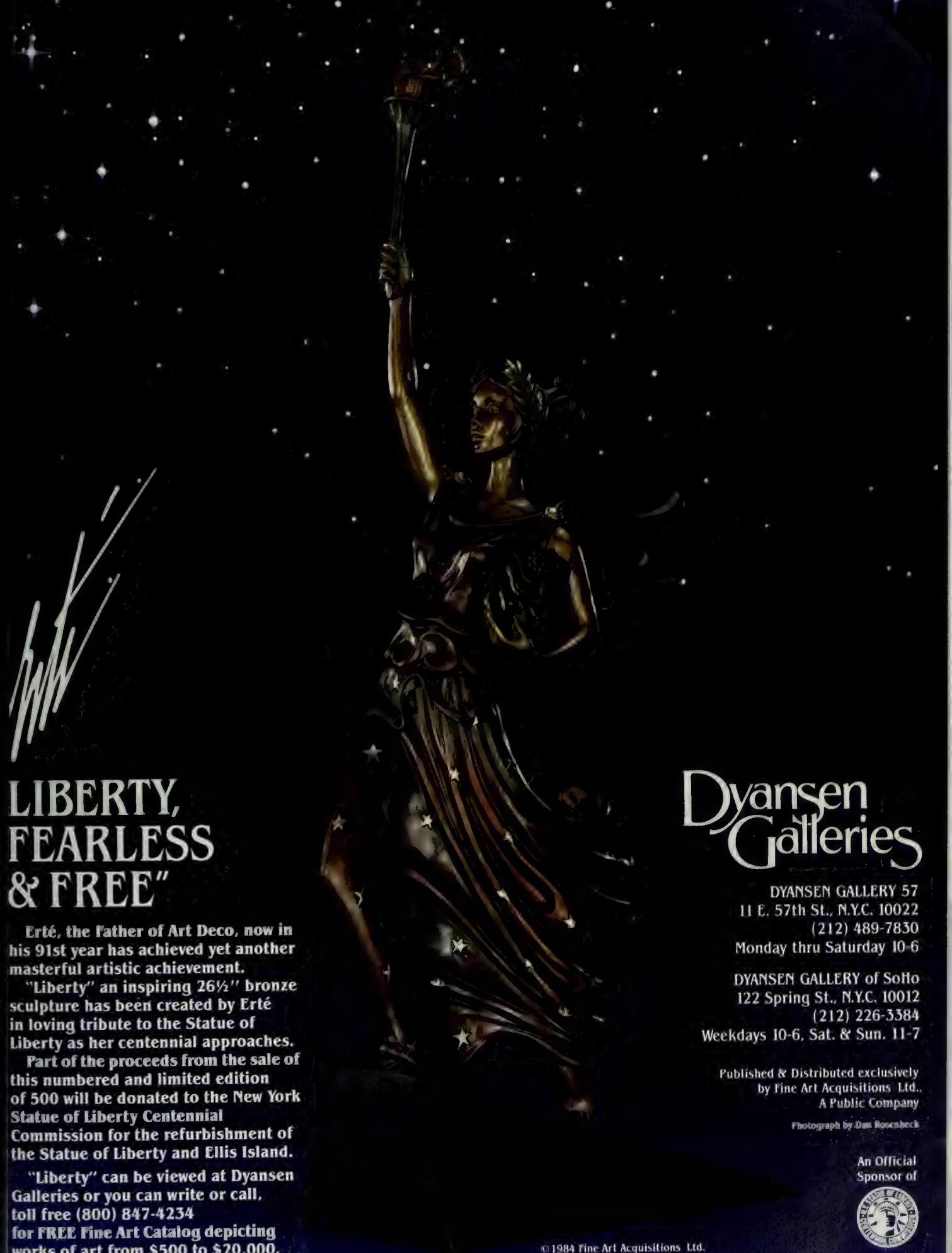
Available at Neiman-Marcus, Lord & Taylor Interior Design Studios and authorized Krone dealers. Call toll-free 1-800-992-9901.



KRONE

FCC #CLD 77Z-63785-TE-T. Made in West

6950 SOUTH TUCSON WAY, ENGLEWOOD, COLORADO 80112



LIBERTY, FEARLESS & FREE"

Erté, the Father of Art Deco, now in his 91st year has achieved yet another masterful artistic achievement.

"Liberty" an inspiring 26½" bronze sculpture has been created by Erté in loving tribute to the Statue of Liberty as her centennial approaches.

Part of the proceeds from the sale of this numbered and limited edition of 500 will be donated to the New York Statue of Liberty Centennial Commission for the refurbishment of the Statue of Liberty and Ellis Island.

"Liberty" can be viewed at Dyansen Galleries or you can write or call, toll free (800) 847-4234 for FREE Fine Art Catalog depicting works of art from $500 to $20,000.

Dyansen Galleries

DYANSEN GALLERY 57
11 E. 57th St., N.Y.C. 10022
(212) 489-7830
Monday thru Saturday 10-6

DYANSEN GALLERY of SoHo
122 Spring St., N.Y.C. 10012
(212) 226-3384
Weekdays 10-6, Sat. & Sun. 11-7

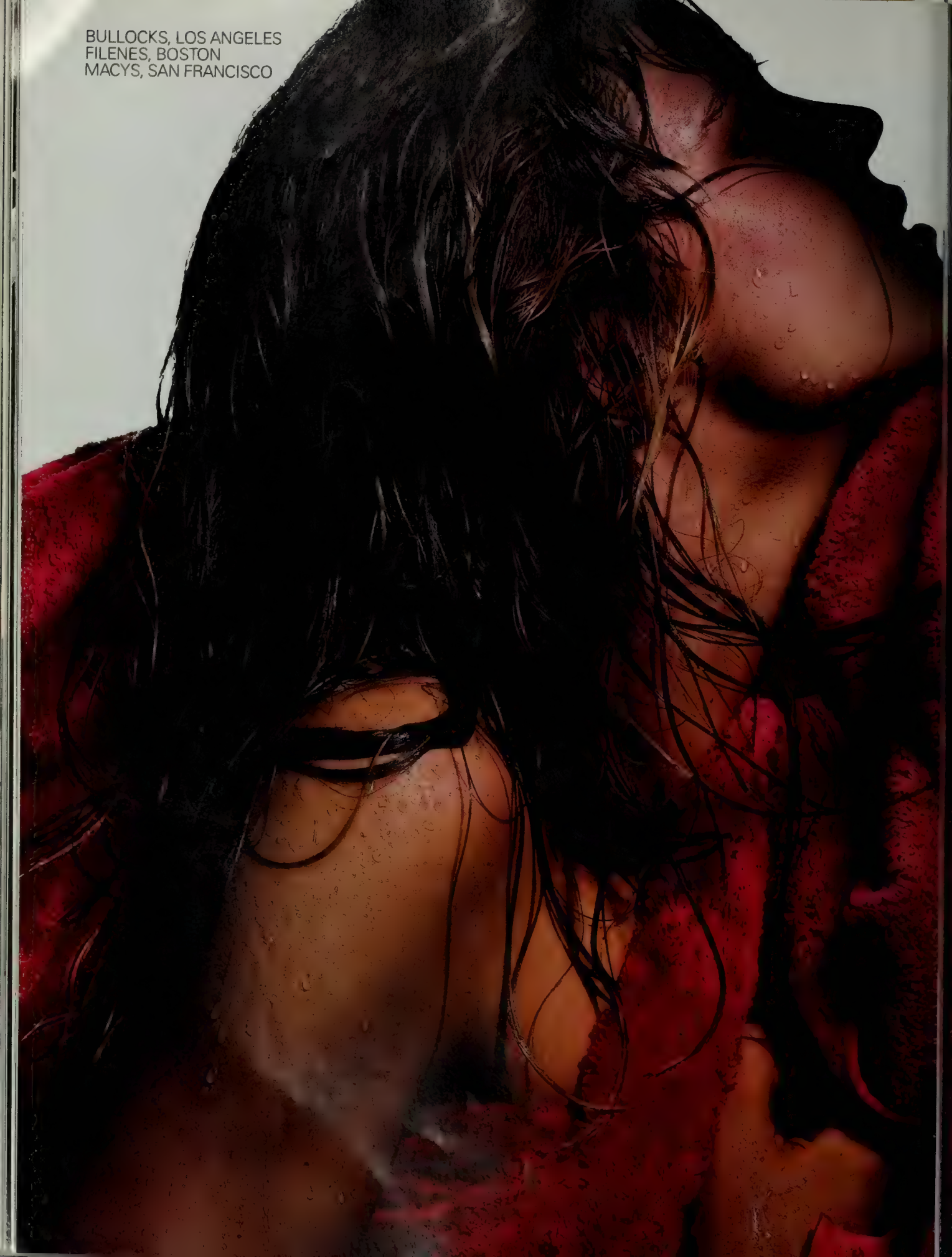
Published & Distributed exclusively
by Fine Art Acquisitions Ltd.,
A Public Company

Photograph by Dan Rosenbeck

An Official
Sponsor of

©1984 Fine Art Acquisitions Ltd.

BULLOCKS, LOS ANGELES
FILENES, BOSTON
MACYS, SAN FRANCISCO

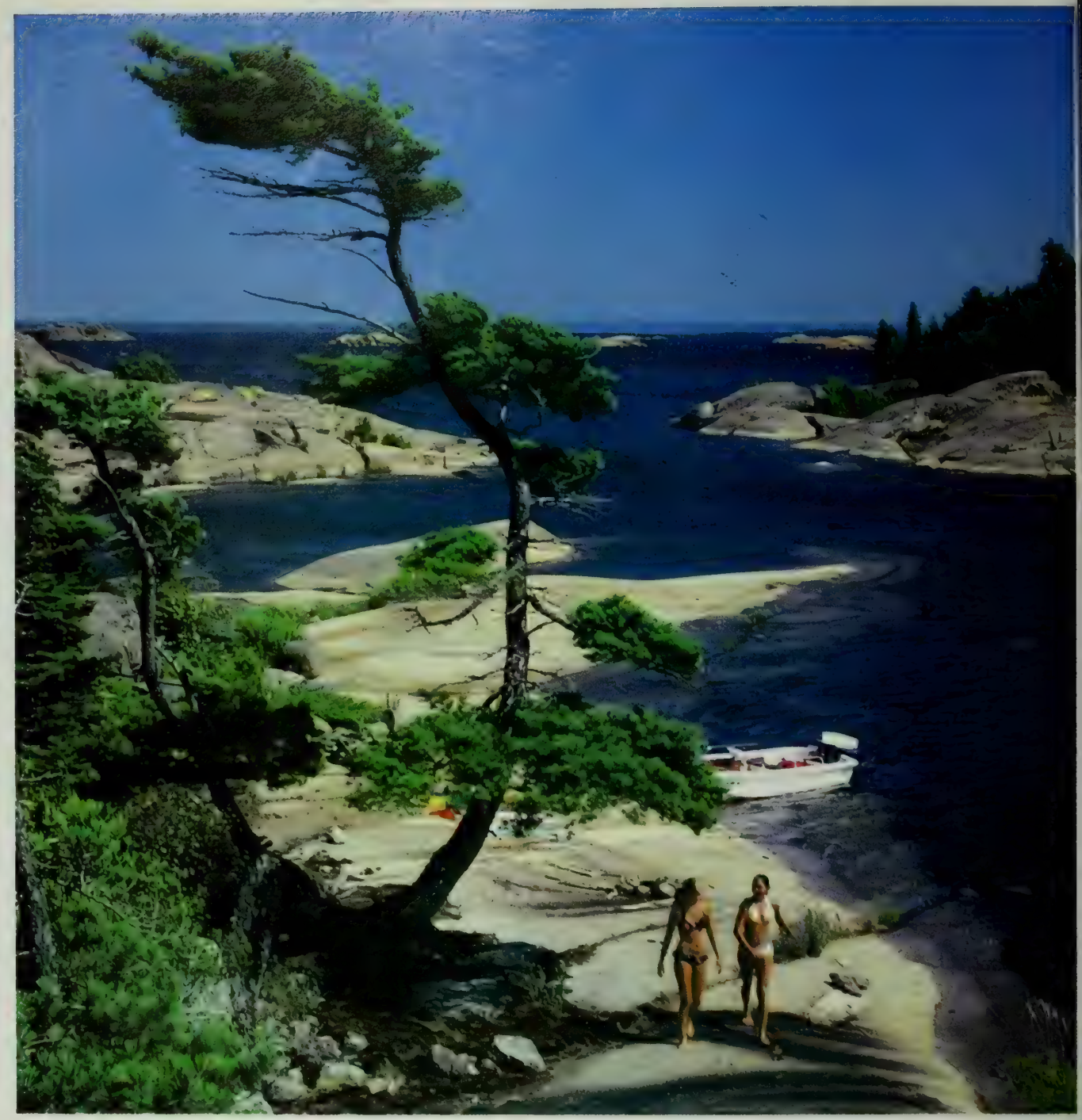


Embraceable by Utica. For the moments that are truly your own.



UTICA

THE EMBRACEABLE™ TOWEL. THIRTY ROMANTIC COLORS.
100% COTTON TOWELS AND COORDINATED
BATH RUGS. EMBRACEABLE AND UTICA® ARE
TRADEMARKS OF J P STEVENS & CO., INC.



Georgian Bay

Blue Horizons

Miles and miles of glistening granite isles, whispering pine and the siren call of fair winds and wide open waters – these are the lures of Ontario's northern horizons. A sparkling vista of 400,000 lakes and rivers, wilderness parks and resorts are yours to discover! For more information, write: Ontario Travel, Queen's Park, Toronto M7A 2E5 Ontario/Canada, or call TOLL FREE 1-800-828-8585. From New York State, call 1-800-462-8404.

ONTARIO
yours to discover!®

A wonderful reason to go to bed.



NEWEL.

The largest and most extraordinary antique resource in the world.

Newel Art Galleries, Inc., 425 East 53rd Street, New York, N.Y. 10022 (212) 758-1970

To the trade



How to show your table in its best light

When you want your table to reflect your taste, choose the candles with the gold medallion–candles made by Colonial Candle of Cape Cod.

Our candles are handcrafted of the finest materials, and come in the widest choice of fashion colors. They're the candles that will bring you glowing compliments.

Colonial Candle of Cape Cod®

America's quality candlemaker since 1909.

© Hyannis, MA 02601 General Housewares Corp.

Sleeping Beauty

continued from page 30



JAMES G. HUNTINGTON

The original eight-story Indiana Bell headquarters was designed by the senior Mr. Vonnegut. Later, four identical stories—and a new wing—were added by other architects.

the elated artists they were born to be.

So my father's life might be seen as a particularly lugubrious fairy tale. He was Sleeping Beauty, and, in 1929, not one but several princes, among them Bell Telephone, had begun to hack through the briers in order to wake him up. But then they all got sick for sixteen years. And while they were in the hospital, a wicked witch turned Sleeping Beauty into Rip van Winkle instead.

When the Depression hit, I was taken out of a private school and put into public school. So I had a whole new set of friends to bring home to have a look at whatever my father was. These were the ten-year-old children of the yeomanry of Hoosierdom, and it was they who first told me that my father was as exotic as a unicorn.

In an era when men of his class wore dark suits and white shirts and monochromatic neckties, Father appeared to have outfitted himself at the Salvation Army. Nothing matched. I understand now, of course, that he had selected the elements of his costume with care, that the colors and textures were juxtaposed so as to be interesting and, finally, beautiful.

While other fathers were speaking gloomily of coal and iron and grain and lumber and cement, and so on, and yes, of Hitler and Mussolini, too, my father was urging friends and startled strangers alike to pay attention to some object close at hand, whether natural or man-made, and to celebrate it as a masterpiece. When I took up the clarinet, he declared the instrument—black, studded with silver—to be a masterpiece. My new friends and I brought him a moth one time, wanting to know what sort of moth it was. He said that he did not know its name, but that we could all agree wholeheartedly on this much: that it was a masterpiece.

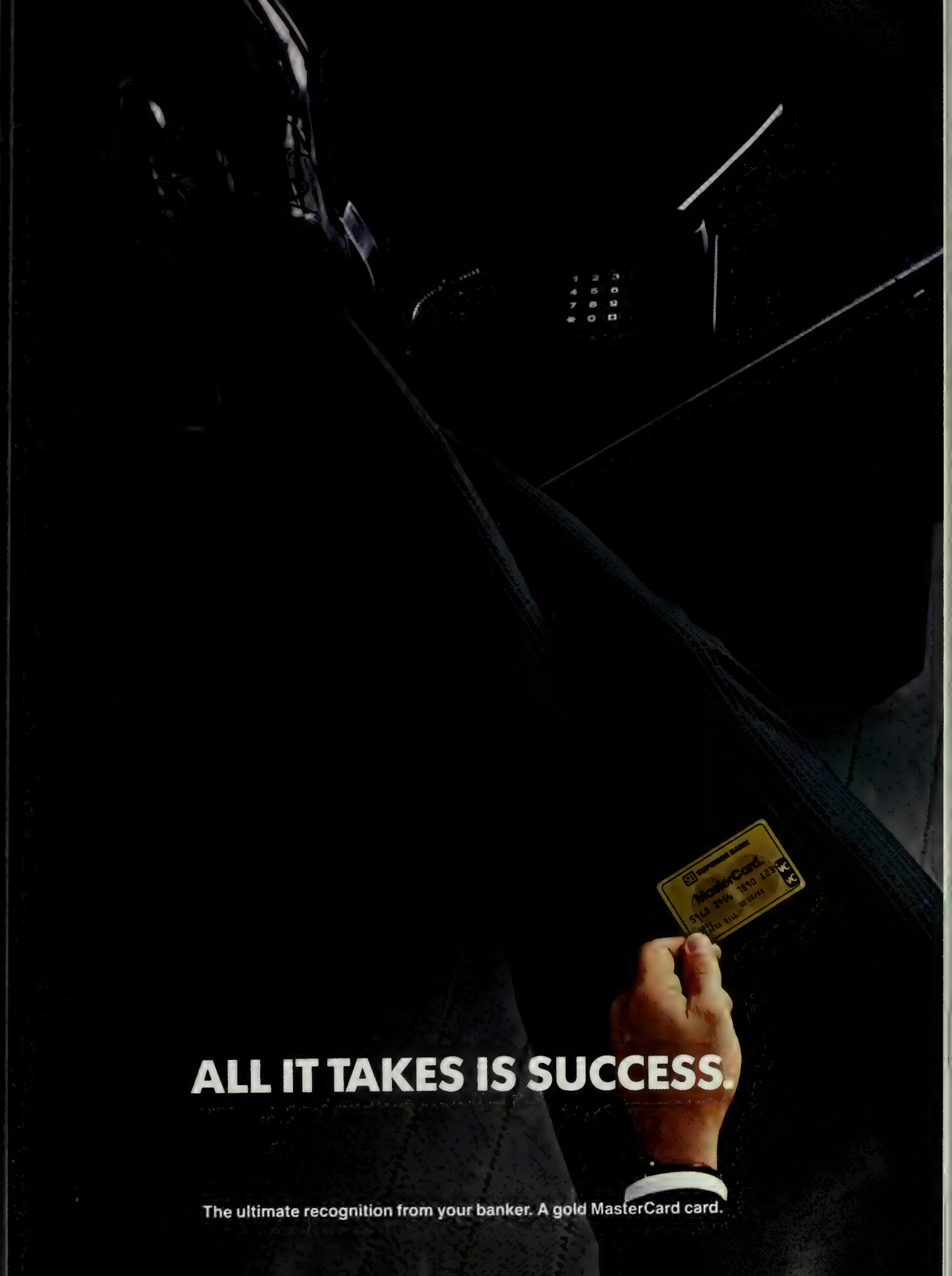
And he was the first planetary citizen my new friends had ever seen, and possibly the last one, too. He was no more a respecter of politics and national boundaries than (that image



JEF KREMENTZ

In Manhattan, the new pediment-topped, Philip Johnson–designed AT&T building looms behind novelist Kurt Vonnegut, Jr. "The telephone company has again done without the services of my father," he notes.

continued on page 36


MasterCard
ALL IT TAKES IS SUCCESS.
The ultimate recognition from your banker. A gold MasterCard card.

The Resort Bargain Of The World.



Las Vegas creates vacations worth talking about. Long after you've visited us, you'll reminisce about the great entertainment you saw and the excitement that you could only experience in Las Vegas.

Best of all, you'll remember that your resort accommodation was so affordably priced.

But the value and variety in a Las Vegas visit comes as no surprise. After all, why would they call it The Resort Bargain of the World. Call your travel agent for details, because when it comes to vacations and conventions, No One Does It Better than Las Vegas.

LAS VEGAS CONVENTION AND VISITORS AUTHORITY.
Your "Pre and Post" Olympic Games Host.

Sleeping Beauty
continued from page 34


BERNARD VONNEGUT

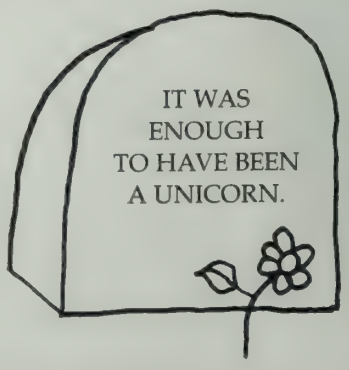
The author's father, in his retirement. He clasps "the pull of a lovely bell, which was by the door of every house we ever lived in."

again) a unicorn. Beauty could be found or created anywhere on the planet, and that was that.

AT&T is completing yet another building—this one on the island of Manhattan, near where I live. The telephone company has again done without the services of my father, who could not now be awakened in any case. AT&T hired Philip Johnson instead—a Sleeping Beauty who throughout his adult life has been mobbed by ardent princes.

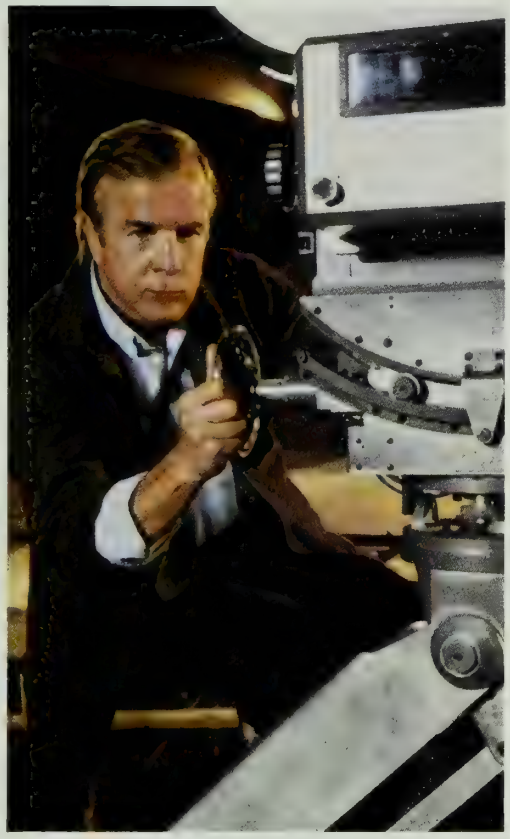
Should I rage now at Fate for not having enabled my father to have had as much fun as Mr. Johnson?

I try to imagine my father speaking to me across the abyss between the dead and the living, and I hear him saying this: Do not pity me because I, in my prime, awaited romantic challenges that never came. If you wish to carve an epitaph on my modest headstone in Crown Hill Cemetery at this late date, then let it be this:



Novelist Kurt Vonnegut, Jr.'s recent books include *Jailbird*, *Deadeye Dick* and *Palm Sunday*.

Franco Zeffirelli prefers the timeless classics. Including the watch he wears.



For Film Director Franco Zeffirelli, no creative challenge is too formidable.

It was said that Shakespeare would never be a popular success on the screen, but Zeffirelli responded with the widely acclaimed "Romeo and Juliet."

Opera was considered equally impossible, but his film "La Traviata" opened to rave reviews in America and Europe. Zeffirelli's protean talent extends to costume and set design, and his grandiose stagings for "La Bohème" are considered classic.

If there is a common thread in all of his work, it is that Zeffirelli sees things as a painter. And he likes to work in full, dramatic canvasses, giving careful attention to the slightest splash of color.

It is no coincidence that Zeffirelli, the truly Renaissance man, should have been born and classically educated in Florence. "But you don't have to go to school in Florence to learn about art and civilization," he says. "It is all around you."

Franco Zeffirelli's taste for the classics extends to the watch he wears: the Rolex Oyster Chronometer in 18 kt. gold. "I chose this watch because it is above fashion. It simply sets the standard."

For Franco Zeffirelli and Rolex, the way to ensure the highest standards is to set them yourself.

ROLEX

© 1983 Rolex Watch, U.S.A., Inc



Pictured: The Rolex Day-Date Chronometer in 18 kt. gold with matching bracelet.

Write for brochure. Rolex Watch, U.S.A., Inc., Dept. 485, Rolex Building, 665 Fifth Avenue, New York, NY 10022-5383.
World headquarters in Geneva. Other offices in Canada and major countries around the world.

saporiti italia

MILANO
VIA MONTENAPOLEONE, 27 / E
TEL 02 / 709109 - 783574

NEW YORK
CAMPANIELLO IMPORTS Ltd.
225, EAST 57 STREET - PHONE 212 / 371 3700
TELEX 666243 CAMIMPORT
CONTRACT DIVISION
32-30 43 AVE
LONG ISLAND CITY - NEW YORK
PHONE 212 / 937 9537

MIAMI - FLORIDA
CAMPANIELLO IMPORTS OF FLORIDA, INC.
180 NORTH EAST, 39 STREET
PHONE 305/576.9494
TELEX 6811531
CONTRACT DIVISION
180 NORTH EAST, 39 STREET
PHONE 305/576 9494
TELEX 6811531

LOS ANGELES - CALIFORNIA
CAMPANIELLO IMPORTS Ltd
8687 MELROSE AVENUE
PHONE 213/854-0990
TELEX 6831296

DALLAS - TEXAS
CAMPANIELLO IMPORTS Ltd.
DALLAS DESIGN CENTER
1025 N. STEMMONS FREEWAY
PHONE 214/747-8303
TELEX 6829176



AIRS MOD. MIAMINA
rch salvati/tresoldi
MOD. BOYNTON
aporiti/pontoglio

bric designed by
MISSONI exclusively for Saporiti

Engraved leathers by GUIDO PASQUALI

nd tapestries
collection
ed by Saporiti

GH YOUR DECORATOR,
NER OR ARCHITECT



LOUVERDRAPE VINYL MIST PATTERN 21 / INTERIOR: SUE WILSON DESIGN

VINYL MIST®

PERFORATED SOLID VINYL VERTICAL BLINDS

BAROQUE

CLERESQUE

LATTICE

TRACERY

One of the 700 choices of LouverDrape® colors & textures

Among those 700 choices, LouverDrape® perforated vinyl louvers are perhaps the most unique. Unique, because a transparent quality is achieved by actually perforating the solid vinyl. Thousands of tiny holes are stamped into the louver creating these delicate patterns. From across the room Vinyl Mist® patterns give the illusion of lace, while retaining the practicality and energy efficiency of solid vinyl.

It's hard to believe the beauty of Vinyl Mist® until it's installed. Even though the louvers remain 87% to 93% solid, the view through the closed louvers is amazingly clear. And you can enjoy that view while the room is protected from glare, sun and solar heat. In fact, Oyster Beige Vinyl Mist® louvers reflect as much as 66% of the solar radiation striking the window.

LouverDrape® Vinyl Mist® — a strikingly beautiful, reasonably priced, low maintenance window treatment. Protect your furniture and carpet from the sun without giving up that beautiful view.

ALWAYS INSIST ON 100% LouverDrape QUALITY

SEND $1 FOR OUR 36 PAGE FULL COLOR BROCHURE

LouverDrape®

LOUVERDRAPE, INC.
1700 COLORADO AVE., DEPT. C2
SANTA MONICA, CA 90401



Some of us have more finely developed nesting i



Karastan Rug Mills, a Division of Fieldcrest Mills, Inc

instincts than others.

INVEST IN Karastan®


WILLIAMS ANTIQUES, INC.
4010 Peachtree Road • Atlanta, GA 30319 • (404) 233-4072 • (800) 241-1918
Conference Tables...our specialty.
Williams Antiques prides itself on producing the very finest conference and dining tables and may be ordered in any size, length or shape with any number or style of pedestals.
Send $3 for our new color catalog including

FOR EVERY ANTIQUE YOU'VE PASSED UP OVER THE YEARS, PASSPORT WOULD LIKE TO APOLOGIZE FOR NOT BEING INVENTED SOONER.



Buying art and antiques in Britain is, unquestionably, one of life's more rewarding experiences. But where do you shop? How do you pay? And how on earth do you get all those things *home*? Passport is the world's first solution to these problems.

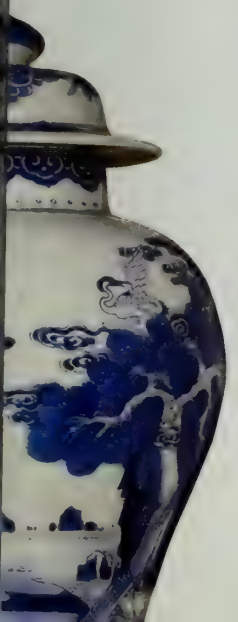
Take Passport™ over, and bring anything back. Passport was invented by Michael Davis, Britain's leading shipper of fine antiques—and winner of the Queen's Award for Export. After working 12 years to make antique shipping easier, Michael Davis decided to improve on antique *shopping*. Thus Passport was born. It gives you instant credit at antique shops and galleries all over the British Isles. Which means you can now buy virtually anything as easily as you buy lunch. No traveler's checks. No letters-of-credit. Just present your Passport Card.



The solution to eyes that are bigger than your suitcase. Besides being welcomed by over 1,600 U.K. dealers and Sotheby's, Passport puts an end to shipping worries. Everything you buy with the Card is *automatically* sent to you—in one cost-effective shipment—whether you buy from one shop in London or dozens a hundred miles apart. You never fuss with packing, insurance, customs. And you can rest easy knowing it all goes by Michael Davis Shipping. We've built a reputation for getting antiques to your door in precisely the same glorious state they left the store. And you don't pay until they arrive.

Know where to buy in Britain. And where not to. Your Passport Card entitles you to many valuable extras, including free private airport limousine service with selected London flights. But you also get something that has no price. Knowledge. There's the Passport Directory, with addresses and specialities of everyone who accepts the Card. There's a free subscription to *Antiques Across the World*. Finally, there's the Passport staff—always there, always ready to answer your questions. Tell us what you're looking for and we'll deliver an expert (complete with car) to help you find it. Our guides have an intimate knowledge of the British antiques world, and can introduce you to sources well off the beaten track.

Try us now and get a live guide. Free. Passport is the antique hunter's most indispensable tool. And if you apply for your Card right now, you'll get one day of chauffeured guide service *free*. Another way we're changing the process of buying art and antiques abroad. For the better.





PASSPORT.
THE ANTIQUES-TO-GO CARD.™

Please send me your free Passport information kit.



NAME_____

ADDRESS_____

CITY_____ STATE_____

ZIP_____ PHONE_____

Passport, 29 East 61st Street, New York, N.Y. 10021

(800) 227-7212

In N.Y. call: (212) 832-3661

AD 6/84

The Caretakers

CURATORS, ESPECIALLY curators in art museums, lead lives on the edge of a precipice, aware that almost no one will notice them unless they slip and take a header. As a rule, the press pays them no attention unless they have made, or seem to have made, a blunder that involves quite a lot of money and a loss of face. It does not matter whether the accusations brought against them are true or false. A curator who buys a painting or a sculpture or an antique tapestry or chair that either is, or is suspected of being, a forgery can be sure of getting into the papers, something that rarely happens to the curator who discovers a masterpiece with whose authenticity no one can find fault.

Two years ago, you will remember, CBS News attacked the validity of a painting bought in 1960 for $675,000 by the Metropolitan Museum of Art.



FELICIANO

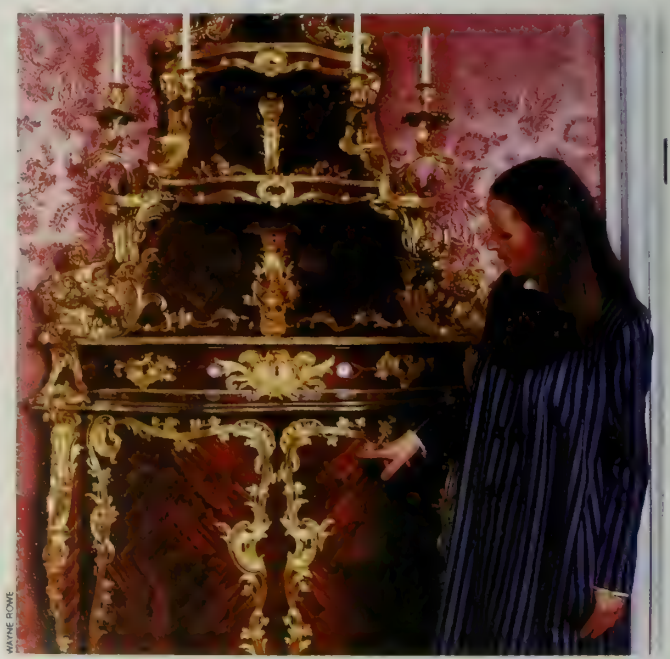
"The curator worth his or her salt is engaged in a perpetual love affair with things," declares Russell Lynes. Here, and on the following pages, are six examples of the things curators love. BELOW LEFT: Richard Koshalek, now director of the Museum of Contemporary Art in Los Angeles, points out how a 1961 Rauschenberg "combine," *Black Market*, foreshadows emerging Pop art. BELOW RIGHT: The Getty Museum's Gillian Wilson, a decorative-arts specialist, finds the atypical "size and exuberance" of a French corner cupboard, circa 1750, indicative of the fact that it was commissioned for export.

Attributed to Georges de La Tour, it was called *The Fortune Teller*. The story surfaced on "Sixty Minutes" on the say-so (or say-no) of "experts" who contended that the picture was an obvious fake. The press took up the dispute and had a field day with the ensuing arguments pro and con. (It seemed to me that the Met won this argument hands down, on the evidence its curators presented.) The incident is worth mentioning here merely because of what it says about the public's pleasure when an art expert is accused of the kind of fallibility taken for granted in economists, politicians and demographers. On such occasions curators become more interesting than the artworks that are their daily (and midnight) concern.

It would be easy to say, "Pity the poor curator," but in my estimation it is more appropriate to say "Envy



WAYNE ROWE



WAYNE ROWE

continued on page 48



Drexel
The difference shows.

From the Contemporary Classics Upholstery and Et Cetera collections by Drexel.
For the name of the authorized dealer nearest you, call toll free 800-447-4700. In Alaska and Hawaii, call 800-447-0890.
An authorized dealer is your assurance of consistently fine quality and service.

© 1983 Drexel Heritage Furnishings Inc.


©Visa U.S.A. 1984

ALL GOLD IS NOT CREATED EQUAL.



The Premier Symbol Of Worldwide Acceptance

Like a mint mark on bullion, the symbol "P" in gold on the new Premier Visa Card is your assurance of quality. And just as 24-karat is worth more than gold plate, the Premier Visa Card surpasses any other payment card when it comes to acceptance.

The Premier Visa Card carries the most widely accepted name in the world for travel, shopping, entertaining and cash—welcome at over 3.6 million locations in 156 countries.

The Premier Visa Card also gives you access to cash in 137,000 locations worldwide. Plus travel insurance and emergency cash services. All combined with premium financial services provided by the bank that issues it.

So if value is measured by acceptance and preferred service, the Premier Visa Card carries more weight than any other card in the world.

VISA

The Caretakers
continued from page 44

him," or, increasingly, "her." (Many of today's curators are women; some, like Agnes Mongan, the great expert on old-master drawings, have been eminent for two generations.)

A curator is part handmaiden, part nanny, part teacher, part hoarder, part writer, part showman, part crystal gazer, part historian, part snoop, part missionary, and part toady. The curator worth his or her salt is engaged in a perpetual love affair with things. It is not often that those of us who are outsiders see a curator busy curating. It is characteristic of curators to be publicly invisible, unobservable but felt presences. Some of them, like swimmers exploring under the surface of the water, can be known only by their bubbles. They are looking for things that are out of sight to most of us. If the thing the curator surfaces with is beautiful, we don't bother to ask her name, or his.

The curator occupies an essential if ambiguous position in the hierarchy of a museum. If he has the first word when it comes to adding an item to the collection, he never has the last word. There are two layers of decision above him. His boss is the director. The director's boss is the board of trustees, and as someone has observed, every museum trustee is a curator manqué, and most of them enjoy exercising their own taste when it comes to approving or disapproving an addition.

Furthermore, as a vice-director of the Metropolitan once said to me, "A museum is like a collection of duchies." He meant by this that each department is in competition with every other department for funds. So the curator must have acute peripheral vision to keep an eye on his colleagues, as well as sharp eyes for searching out quality.

The attitude of curators to most trustees is one of resigned suspicion. Theirs is the mistrust of the professional for the judgment of the amateur. Curators know they cannot bully trustees, so they must seduce them, often with flattery, to accept their recommendations. When they are not seducing trustees they are making eyes at collectors whom they hope to convert into donors, or flirting with foundations and corporations in the hope of getting the funds for special exhibitions.

The curator's view of the museum is bifocal. The distant view is of people crowding the galleries over which his department holds title—the estates of his duchy. The close-up view, which he prefers, is of the objects it is his responsibility to know more closely than he knows his friends and family; objects he must study and care for, and, when necessary, commit to the museum's hospital—its department of conservation. He is a scholar with a taste for the intrigue and the rough-and-tumble of the art market, with the instincts of a ferret and the doggedness of a sleuth. He must be sensitive to the vagaries of fashion and able to anticipate where it will alight next. To a very considerable extent, curators and dealers not only create the audience for the arts, they lead it by the nose.

You and I are either won or lost by the curator. His skill as a showman must be subtle, as he is dealing with subtle things; it must be unobtrusive, to give the things a convincing voice; and it must be instructive without



RICK STAFFORD/COURTESY FOGG ART MUSEUM



FELICIANO

ABOVE: Agnes Mongan, former director of Harvard's Fogg Art Museum and now a consultant there, examines a chalk drawing by van den Eeckhout, "pupil, follower and faithful friend of Rembrandt." RIGHT: John Howat of the Metropolitan Museum's American Wing pauses before *Christmas-Time (The Blodgett Family)*, a "genre portrait" by Eastman Johnson, and an elegantly restrained cabinet by Leon Marcotte, circa 1860.

continued on page 50



THE BEST JAGUAR EVER BUILT

An exhilarating 4.2 double overhead cam six with electronic ignition and fuel injection. Perfected year after year, it is probably the most thoroughly proven luxury car engine in the world.

On the Jaguar family tree can be found some of the most famous high performance engines that ever powered a car across a finish line. The engine that moves Jaguar's 1984 XJ6 sedan is a sophisticated descendant of this proud heritage. It is 4.2 liters of purebred Jaguar and you have only to turn the key to discover what that means.

Ignition is almost instantaneous, even in very cold weather, for the car is equipped with an electronic cold start fuel enrichment system as well as advanced electronic ignition and fuel injection. The engine is very strong. Its crankshaft is supported by seven bearings. It is an in-line six with the simplicity of twin overhead camshafts designed to enhance the precision of valve timing and eliminate the wear of push rods and rocker arms. The aluminum cylinder head contains hemispherical combustion chambers to speed the flow of the fuel/air mixture and the exhaust. The result is a smooth, unflagging and unflappable power plant that has proven its capabilities in literally millions of miles of testing, racing and pleasure driving.

The XJ6 engine is backed up by equally strong and well proven handling and suspension technology. Precise power rack and pinion steering guides the car. Four wheel independent suspension and front antidive geometry insure that the car is surefooted and balanced in turns, level in braking. The car's brakes are power assisted discs on all four wheels, for Jaguars must stop as confidently as they go.

Outstanding performance, ride and handling are only a part of the many pleasures available to Jaguar owners. While writing its name in many a track record book, Jaguar has also set standards for automotive luxury. The leather is supple. The walnut is hand matched for graining. Conveniences pamper you: power sunroof; cruise control; trip computer; power windows and doorlocks; four speaker stereo radio and cassette player are all standard.

The best Jaguar ever built might just be the best car you've ever driven. Discover that for yourself. Call this toll-free number for the Jaguar dealer nearest you: (800) 447-4700.
JAGUAR CARS INC., LEONIA, NJ 07605.

JAGUAR
A BLENDING OF ART AND MACHINE

The Caretakers
continued from page 48



JAMES PITKIN

A portrait of John Adams, circa 1825, is part of the National Gallery of Art's Gilbert Stuart sequence, depicting the first five presidents. John Wilmerding comments that this portrait is distinguished by a "more painterly manner" than the familiar "crisply realist" versions.

being intrusive. The late A. Hyatt Mayor, curator of prints at the Metropolitan, the most accomplished curator I have known, and an essayist of great skill, wrote that a "show can be explained in the foreword to a catalogue, but most visitors will get more out of very brief notes, in the style of telegrams, scattered here and there like a paper chase. In such diminutive essays every word must act like a fishhook to catch the visitor as he drifts along. One hook ill baited, a paragraph that looks long, and the visitor is on his way elsewhere." Proper baiting of the hooks can be achieved, like the hanging of a show, only with love, knowledge and reticence. A showy curator is a contradiction in both terms and style.

There are two kinds of us fish who swim through museums: those who look first at an object and then at the label, and those who read the label first, to decide whether or not to look at the object. Those who look first have come for pleasure; those who read first probably shouldn't have come at all. Curators know that, but the good ones don't let on. □

Author of ten books on the arts in America, including *The Tastemakers* and *The Art-Makers*, Russell Lynes is at work on his eleventh.



Lifetime mechanical guarantee.
The Cross® of fountain pens. From $80 to $800.

CROSS®
SINCE 1846

AIR FRANCE LE CLUB: OUR BUSINESS SENSE MAKES THE DIFFERENCE.



We've renamed and reworked our business class. Now, it's Air France Le Club, attuned to your business needs.

You wanted a peaceful, club-like atmosphere, with more workspace and a stronger accent on comfort and service. Now, you've got it.

Air France Le Club provides a special check-in counter and separate boarding.

On board, you'll discover a spacious, separate cabin with increased legroom and wider, more comfortable seats. You're never more than one seat from the aisle.

You'll enjoy unlimited complimentary drinks at your seat or at the Air France Le Club bar.

You'll experience fine cuisine, with a choice of entrées, served not on a single tray, but in separate courses.

And, we'll offer you little extras that help you relax or work on your way to Paris—travel kit, electromagnetic headphones, pillows, blankets, multi-language periodicals and more.

With all this extra space, service and comfort, it makes sense that more and more business travelers to Europe choose Air France Le Club.

AIR FRANCE

WE'RE AIMING EVEN HIGHER



The Bernard Nevill English Garden Collection from boussac of france.

This beautiful Melbourne-Chintz design #5787 is one of the Bernard Nevill English Garden Collection.
This 18" repeat, 100% cotton fabric comes in these four distinctive colorways.

Through your interior designer at showrooms in Atlanta, Boston, Chicago, [illegible], Denver, Houston, Los Angeles, Miami, New Orleans, Philadelphia, Phoenix, San Francisco, Seattle, Washington.



boussac of france

Boussac of France, Inc: Decorating & Design Building, 979 Third Avenue, New York, N.Y. 10022 (212) 421-0534

Abu-Dhabi, Amsterdam, Athens, Beirut, Berlin, Brussels, Bulle, Dusseldorf, Hong Kong, Kuwait, London, Milan, Montreal, Nicosia, Paris, Riyadh, Singapore, Sydney, Tokyo



Lassale Seiko.
Thinness at times almost two-dimensional.
Design responding to the challenge of
highest quartz technology.

Other Lassale models in 14k and 18k gold.

LASSALE
SEIKO

You get the best of Seiko where you see this sign.

SEIKO
AUTHORIZED DEALER

Oriental Rugs

Antique, Semi-Antique & Fine New Rugs for the discriminating

Our extensive collection of Oriental rugs makes choosing your first carpet or enhancing your current collection a pleasant experience. We help you select scatter and room size rugs suited to your special needs. Offering rugs of enduring value and beauty has been our tradition for years.

Please contact us at:

Fred Mohebian Rug Co.
295 Fifth Avenue, 6th Floor
New York, N.Y. 10016 (212) 725-2076



Sarouk Carpet (partial view)
23'3" x 13' circa 1860



Kashan Carpet (partial view)
18' x 14' circa 1900



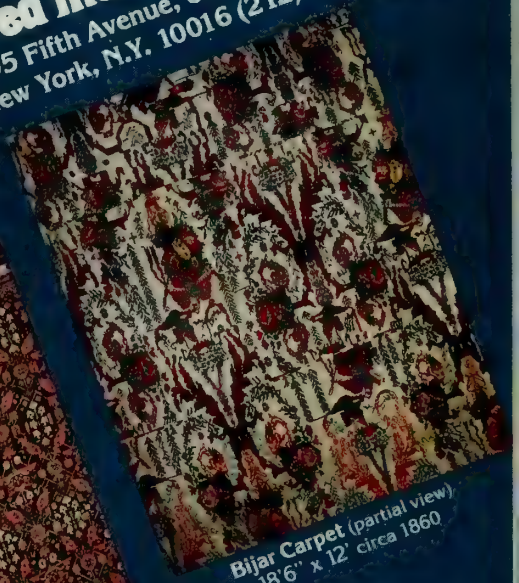
Tabriz Carpet (partial view)
16'3" x 12'9" circa 1880



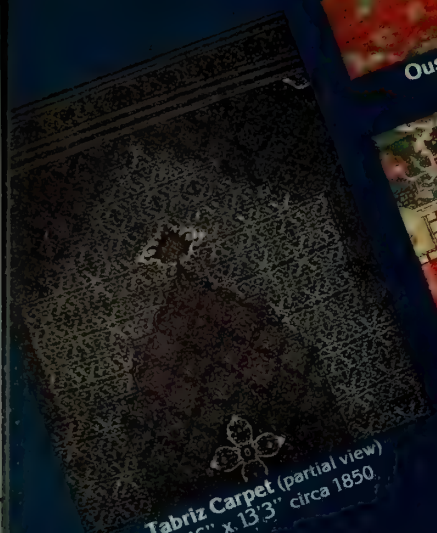
Oushak Carpet (partial view)
16"4" x 8'5" circa 1890



Kurdish Carpet (partial view)
17'7" x 13' circa 1890



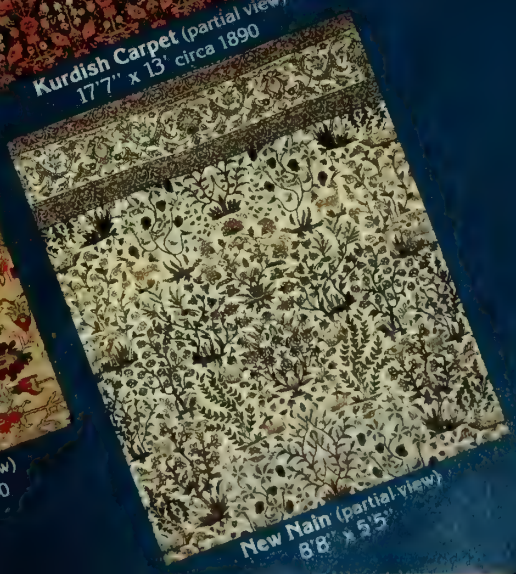
Bijar Carpet (partial view)
18'6" x 12' circa 1860



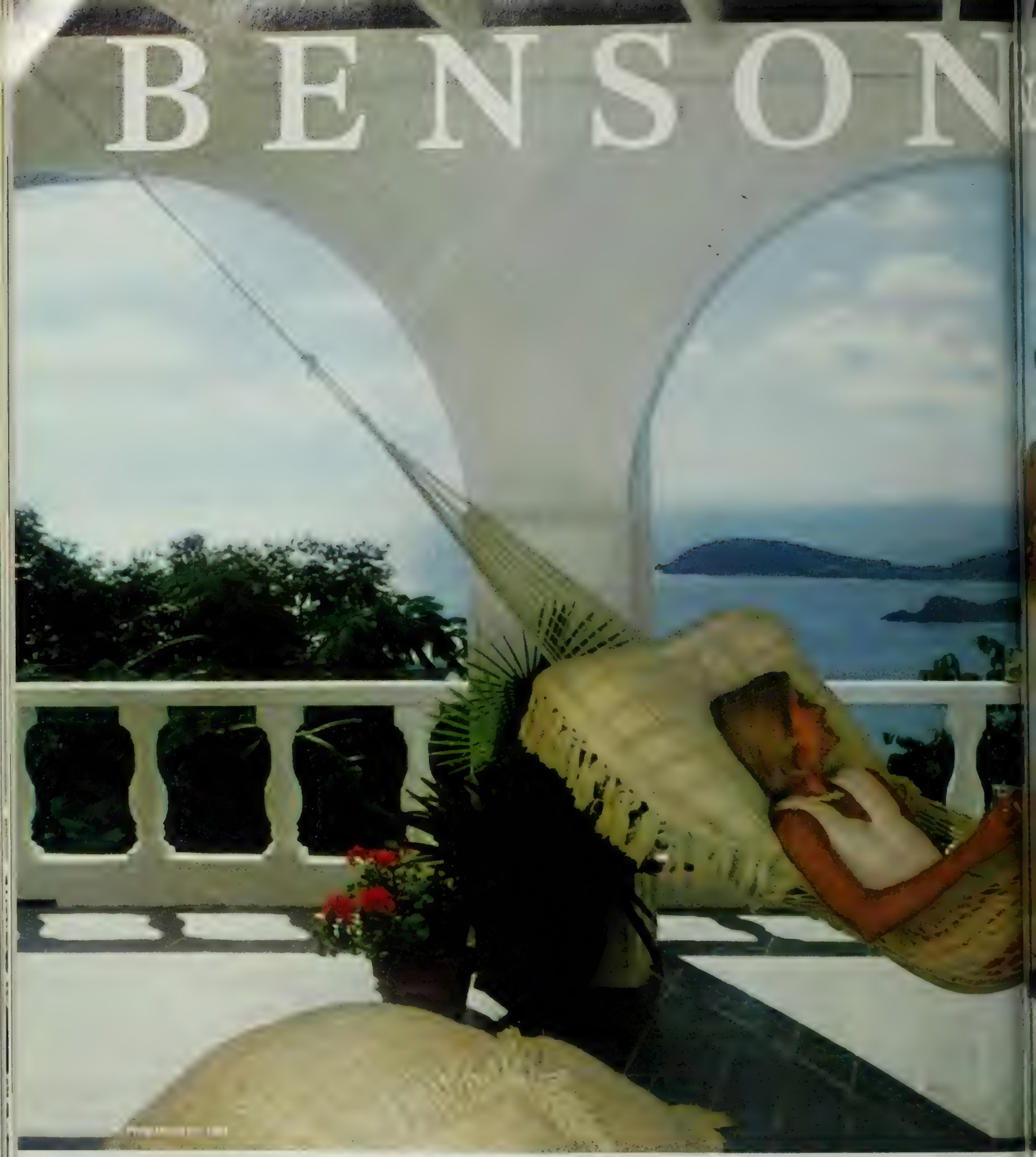
Tabriz Carpet (partial view)
19'6" x 13'3" circa 1850



Serapi Carpet (partial view)
11'10" x 9'10" circa 1880



New Nain (partial view)
8'8" x 5'5"

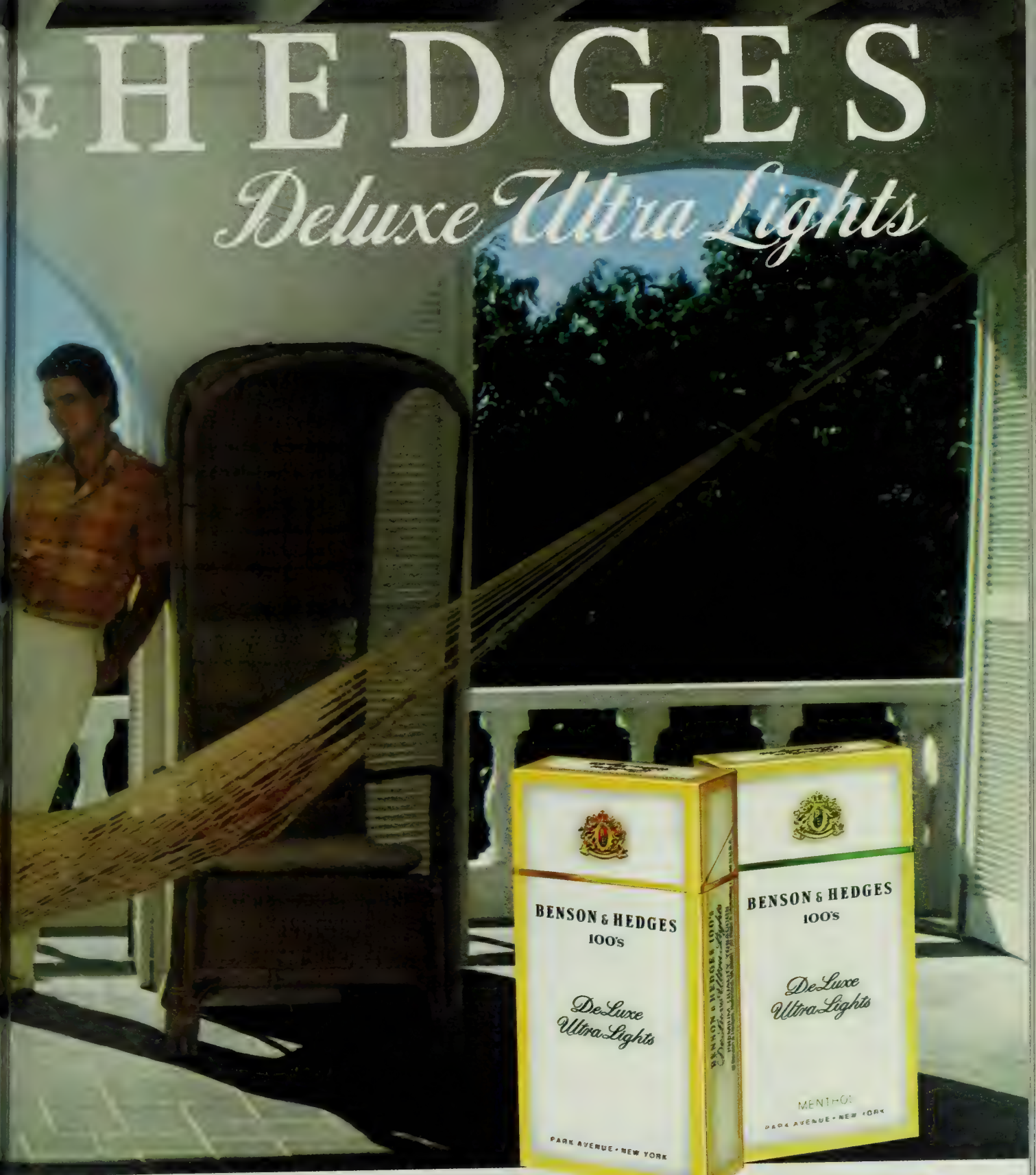


6 mg "tar," 0.6 mg nicotine av[illegible] by FTC method

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

& HEDGES

Deluxe Ultra Lights



The Deluxe 100.

Regular and Menthol.

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

Atlantes

Although rarer than their female counterparts—the graceful and slender caryatids—atlantes, or male figures, used as columnar supports, made a significant contribution to ancient Greek architecture. The attributes of the Doric order demanded the robustness of the masculine form, and the temple dedicated to Zeus at Agrigentum, circa 480 B.C., epitomized the strength of these towering architectural sculptures. Over a period of time, the Ionic order initiated a change in the choice of gender, the delicate and attenuated character of the style inspiring the caryatids at the Erechtheum, 421–405 B.C.. Here, atlantes upholding the overmantel of a French chimneypiece exhibit a popular usage during the Renaissance and allude to the brute strength of Atlas, the Titan after whom they were named.



See page 93.

Boulle Marquetry

Originally an Italian invention, Boulle marquetry took its name from the renowned French *ébéniste* André-Charles Boulle (1642–1732), who transformed a precise and lyrical exercise into an extravagant art. Beginning with thin veneers of tortoiseshell and brass, he would glue the sheets together and cut intricate symmetrical patterns, which were then separated and reassembled into perfectly fitting planes. Tortoiseshell, by far the most exotic material, was preferred as the more visible and extensive backdrop, while the brass, used as a gleaming insert, expressed the shape and delicacy of the design. The remaining pieces were used in counter-part Boulle to create a pleasing negative image. Here, a desk (right) and commode present the contrasting effects.



See page 94.



See page 102.



See page 102.

Sugarman Dining Table

With results that range from Michael Graves's widely recognized Postmodern furniture to George Sugarman's colorful cutout metal table seen here, many contemporary artists and architects turn their prodigious talents to utilitarian designs. Historic precedents for these creations, however, are often strangely ignored, though remarkable sculptural forms, adapted to functional purposes, are not unusual in the works of the great modernists. Gauguin, for example, carved cabinets, a settee and a door frame for his house in the Marquesas. Giacometti, also a gifted designer, made tables, lamps and chairs. Whether the product of a specific commission or a spontaneous experiment, these practical pieces reflect alternative forms of expression that can and do become important objets d'art.

Sandro Chia

In Sandro Chia's animated conception *Two Painters at Work,* 1982, fiery elements express the infinite resources of an active and inspired imagination. Large figures hulk like weighty monoliths in cool detachment from the idea, while their disembodied arms spin madly over the canvas, capturing the fury the artistic mind creates. "My images come to me unbidden," Chia says of the chaotic energy of his work—work that teems with the "magic, mystery [and] allegory" cited by art critic Kay Larson. One of the young painters featured prominently in the Solomon R. Guggenheim Museum's 1982 exhibit *Italian Art Now,* Sandro Chia continues to dazzle viewers with imagery derived from the powerful examples of his predecessors, in particular, Giorgio de Chirico and Marc Chagall.

continued on page 62



marimekko®

FROM THE IMAGINATIVE WORLD OF

DAN RIVER™

©1984 DAN RIVER, INC. CRAFTED WITH PRIDE IN U.S.A.

Dad meets the graduate in his Peugeot



That night, when everyone else had gone upstairs to bed, they stayed out on the deck and talked. Just the two of them, father and daughter.

She told him how tough this last year at college had been, how dumb she had felt sometimes.

He told her about architecture and how dumb he still feels sometimes.

They agreed on bluegrass and spy thrillers. Agreed to disagree on Brahms and ice cream with walnuts in it.

They chuckled about her kid brother, the-boy-who-was-all-legs, and his recent discovery of girls.

They did not talk the way they used to talk, like father and daughter. Without noticing it, they had become friends.

"I like you," he said.

"I like you, Dad."



Peugeot seats have been described as "almost sinfully comfortable." In the 505 STI, they are wrapped in a soft, supple leather.

The car that Dad took to the station is the new Peugeot 505 STI.

It is a car dedicated to coddling its occupants. The shock absorbers utilize *eight* valves—instead of the customary two valves—to iron out bumps in the road. The seats are more than mere places to sit: they are actually "tuned" to work in collaboration with the suspension. And because of a wheelbase that is fully 108 inches long, there is room for adult-length legs in both the front *and* rear seats o the Peugeot.

The array of luxury equipment is well-nigh staggering: air conditionin electric sunroof; central locking; elec tric windows; cruise control; power-assisted steering and brakes; and so o

The Peugeot is very much a car f



nfort of body.
It is also a car for comfort of mind.
e Peugeot 505 STI bristles with
ty features, including 4-wheel
brakes that "weigh" the passen-
s and luggage, then adjust them-
es to help prevent the rear
eels from locking and skidding.
Prices of Peugeot sedans and
ion wagons—all available with gasoline or turbodiesel engines—range from $11,300 to $17,965.* Please call 1-800-447-2882 in the continental U.S. for a facts-filled brochure and the name of your nearest Peugeot dealer.

*Based on P.O.E. manufacturer's suggested retail prices. Actual prices may vary by dealer. Destination charges, taxes, dealer preparation, if any, and license fees are extra.

PEUGEOT

© 1983, Peugeot Motors of America, Inc.

continued from page 58

Helleu Painting

Considered by his contemporaries to be a skillful and inspired draftsman, Paul César Helleu (1859–1927) based his art on the rarefied turn-of-the-century society Proust wrote about in his novels. Indeed, Helleu was actually a good friend of the author, whose thematic contrast of elegant manners and the pursuit of beautiful young women received a sweet adjustment in the artist's work. Helleu's women, in drypoint, colored lithographs and oils, at every age remained girls: mute, vacant-minded and innocent—enjoying themselves like kittens on sunlit pillows. Frequently Helleu chose to paint his models asleep, with their hair spilling over the bedcovers, their eyes closed and their lips chastely pursed. The dulcet tones of the artist were aroused by his profound devotion to his wife, who became his favorite sitter. A great beauty, whom he married early, she appears in numerous prints, pastels and oils, including the late-nineteenth-century portrait featured here.



See page 111.

Japanese Tansu

A person need only gaze on the infinitesimal detail of a Masanao netsuke to comprehend the Japanese artisan's extraordinary talent when it comes to the carving of wood. Houses, sculpture and furnishings reveal a historic love of the material—furnishings, in particular, drawing on large expanses of wood to expose the exotic character of the grains. Here, a nineteenth-century *tansu* is made entirely out of keyaki, its asymmetrical design bound with cloud-shaped quatrefoils and *mokko*, or gourd-shaped pulls. This use of decorative metals was inspired in the seventeenth century by lavish imports from Korea, which elevated the country's unadorned models into exceptional displays of the ironsmith's art. The Oriental signs of the zodiac place this *tansu* far beyond its peers, as the rat, dragon, snake, goat and other stylized animals combine to make the chest a superlative example of an honored Japanese craft.



See page 129.



See page 162.

Raeburn Portrait

Despite an offhand comment that his model was a bit of a wiggler, Sir Henry Raeburn (1756–1823) was somewhat in awe of Sir Walter Scott, an energetic young man of aristocratic bearing, a renowned scholar and polyglot, not given to dissipation. By 1808, *The Lay of the Last Minstrel* had already sprung from the poet's genius, as had his *Ballads and Lyrical Pieces*. Painting his model, however, Raeburn did away with the stiff, conventional poses in the manner of van Dyck, and instead of showing primarily the stature of his young sitter, preferred to go after his spirit. The storm reveals the depths of Sir Walter's moods, and the trees and rocks his closeness to nature. Scott, upon viewing the portrait initially, complained of the painting's roughness. The canvas's spontaneity arose from Raeburn's tendency to fashion his oils alla prima, painting directly onto the canvas without preliminary sketches.



See page 151.

Buddhist Triptych

This fifteenth-century Japanese triptych features many of the principal deities of the Buddhist pantheon, the enlightened Buddha Sakyamuni joined in the central panel by two bodhisattvas—Manjusri and Samantabhadra—who embody the wisdom and benevolence of Buddha throughout the world. The side panels are devoted to the sixteen arhats, some of whom are quasi-historical figures. Here, they are represented as older, intense monks typical of the earlier type of Buddhism that emphasizes the solitary and arduous path: In one area, Bhadra subdues a violent tiger, and in another, Kalika tames a virulent dragon with a pearl. These activities, depicted in a kind of animating asymmetry, differ substantially from the more formal arrangement of the center panel. Serene and orderly, it seems to reflect the solitary aspect of Buddha Sakyamuni as he achieves the ultimate goal of Nirvana or eternal bliss.□



Frrresh. Naturally more delicious—'cause you make it yourself: with an ounce of Kahlúa and four ounces of cream, or milk, over ice. Fabulous, right? Because only Kahlúa tastes like Kahlúa. Our recipe book tells all. Do send for it. Our treat. Kahlúa, Dept. F, P.O. Box 8925, Universal City, CA 91608. Pssst: Kahlúa is beautiful to enjoy...beautiful to give. If you'd like extra recipe books to give with it, we'll be happy to oblige.

©1983 Kahlúa® 53 Proof. Maidstone Wine & Spirits Inc., Universal City, CA


KRAVET
The creative hand.
Kravet fabric
"BAVONA" A KRAVET EXCLUSIVE
KRAVET FABRICS INCORPORATED

"When I look for something extraordinary instead of ordinary, something collectible rather than forgettable, I look to Slavick's."

908, Rene Lalique opened a small sworks near Paris. Soon the name que became synonymous with eum-quality crystal the world over. ay, his granddaughter is designing he family firm, and the care and tsmanship continue.
of the most superb Lalique designs

The French have a word for the extraordinary crystal you'll find at Slavick's. Lalique.

CRISTAL LALIQUE

is the Cactus Table shown here. It is truly the ultimate crystal creation. We are proud to say it is part of our remarkable Lalique collection. And, as with every piece of Lalique you purchase from us, it comes with our guarantee of complete satisfaction.



que Cactus Table, 30" high, 60" diameter. $30,000.
available at all locations.

SLAVICK'S

A Fine Jeweler Since 1917

These porcelain works of whimsy are perfect examples of why Royal Crown Derby paperweights have become such cherished collectors items. After nature supplied the model for these marvelous creatures, English craftsmen added their own special touches to make them unique.

Two names carry a lot of weight with collectors: Royal Crown Derby and Slavick's.

You'll find these lovely creatures, an more, when you visit us. You'll also find that you can purchase them wit complete confidence. It's what collec have been doing for generations.



New creations for 1984: Pheasant paperweight, $75. Turtle paperweight, $75. Frog paperweight, $95. Not available at all locations.

SLAVICK'S

A Fine Jeweler Since 1917

Los Angeles • San Diego • Las Vegas and throughout Southern California

n a casual glance at this beautifully
ene piece of porcelain, "Springtime
apan," reveals the attention to
ail, the careful design and delicate
ors that make Lladró "The Collec-
s Choice" and a favorite gift idea.

You'll find Lladró's latest masterpiece at Slavick's, of course.

LLADRÓ®
THE COLLECTORS CHOICE

And what makes Lladró an even better choice is knowing that you can purchase it with complete confidence from us. We're recognized for our fine selection of Lladró. And we guarantee your complete satisfaction.



Lladró's "Springtime in Japan", 11¾"h. x 13½"w. x 7"d. Glaze finish only. $965. Not available at all locations.

SLAVICK'S

A Fine Jeweler Since 1917

For more information, call toll-free 1-800-232-2406.

The scalloped "Monteith Bowl" was designed years ago to hold toddy glasses. Today, Reed & Barton makes a smaller version in silverplate that is a perfect accent with fresh flowers or fruit at the center of your favorite table. And, of course, when you choose your Reed & Barton gifts fro us, you'll enjoy the satisfaction of receiving excellent service and selection. Just as we've been giving lovers fine silver for generations.

At Slavick's the centerpiece of attraction is Reed & Barton's "Monteith Bowl."

REED & BARTON



Monteith Bowl/Centerpiece in silverplate. 10" diameter. $100. Not available at all locations.

SLAVICK'S

A Fine Jeweler Since 1917

Los Angeles • San Diego • Las Vegas and throughout Southern California

e artist creates each petal by hand. efully adds the colors that accentu- each detail. And only then adds name that the piece deserves — hm. The name that collectors have sured for years for its attention to ail and intricate delicacy.

Slavick's presents a Boehm rose so rare that only a few will ever own it.

Boehm

And, for years, collectors have come to us for their Boehm porcelain. Because they know that they will receive the selection, professional service and guarantee of satisfaction that they want. And deserve.



ncess Margaret Rose. Limited edition of 300.
½" W. x 7½" H. x 5½" D. $950. Not available
ll locations.

SLAVICK'S

A Fine Jeweler Since 1917

For more information, call toll-free 1-800-232-2406.

From double rose to delicate orchids, each petal of these exquisite porcelains is made by hand. And more important still, Boehm makes the Romantic Reveries collection exclusively for us. Every blossom displays the realism, quality and beauty that have made Boehm the favorite of collectors.

The only place you'll find these Boehm porcelains in bloom is Slavick's.

Boehm

Come and examine these beautiful blooms for yourself. Along with our other fine pieces of Boehm porcelain. You'll see why we were chosen by Boehm to offer you these exclusive florals. And why we've been the choi of collectors for generations.



Romantic Reveries from Boehm: A. Blue Iris, $400. B. Pink Orchids, $500. C. Glamis Rose, $450. Not available at all locations.

SLAVICK'S

eler Since 1917

as and throughout Southern California

quality and beauty of Waterford
al have become almost legendary.
beautiful facet reflects a tradition
ide and craftsmanship not dimin-
l by time, and even more brilliant-
flected in the Presidential Bowl. So
ed because of its presentation to
dents Kennedy and Johnson as a

Waterford has become as much a part of Slavick's as it is a part of Ireland.

Waterford

proud tribute on St. Patrick's Day. Nowhere is the pride of Ireland more apparent than in our beautiful Waterford collection. And to make your Waterford selection sparkle even more, we guarantee your complete satisfaction. Just as we have from our beginning.



erford's "Presidential" Bowl. 14" diameter. $890.
available at all locations.

SLAVICK'S

A Fine Jeweler Since 1917

For more information, call toll-free 1-800-232-2406.

Hold a piece of Lalique crystal in your hand. You'll recognize the craftsmanship and the unbelievably soft finish for which Lalique is famous. Characteristics that make Lalique come to life unlike any other crystal. Just as it does in their remarkable Bacchantes Vase. And you'll feel even better knowing

Lalique brings life to crystal, and Slavick's brings you their very best.

CRISTAL LALIQUE

that you can purchase all the finest examples of Lalique crystal from us with complete confidence. We're recognized for our superior selection of exclusive and collectible giftware. And we guarantee your satisfaction completely.



Bacchantes Vase, from the Lalique Co... 9½" high. $1,350. Not available at ... lo...

SLAVICK'S

...ne Jeweler Since 1917

... Las Vegas and throughout Southern California

ling at the feet of Madame But-
y are the waves upon which she
ves her Lieutenant Pinkerton
return. The delicate heroine of the
ini opera is an exquisite oriental
ty in this limited edition creation
Cybis. A handcrafted porcelain

Cybis creates the Madame Butterfly that waits for you at Slavick's.

CYBIS.



masterpiece. When you select your Cybis from us, you can be assured of finding the treasured pieces which so delight the collector. And of course you'll receive the expert service that has made us the preferred source for Cybis.

ame Butterfly from Cybis. Limited edition of 500.
" tall. $2,875. Not available at all locations.

SLAVICK'S

A Fine Jeweler Since 1917

For more information, call toll-free 1-800-232-2406.

A beautiful sight. A beautiful sound. That's the only way to describe a Sorrento Music Box. Italian craftsmen spend hour upon hour creating intricate wood-inlay designs. Swiss technicians assemble tiny but richly melodic Reuge movements. Together they become a delight for the eyes and the ears. And an heirloom for generations to come. Let us orchestrate a performance for you soon. We know you'll want one for your very own.

Slavick's Sorrento music boxes are for music lovers as well as jewelry lovers.

Sorrento



Musical jewel box with two tunes 28-note movement 11¼" x 6½" x 5½". $150. Not available at all locations.

SLAVICK'S

Since 1917

Los Angeles • Las Vegas and throughout Southern California

the charm and beauty of a gentler
e are preserved in these faithful
roductions of picture frames from
Gorham archives. These silver-
ed frames have the look of elegant
iques. Available in a variety of sizes
l prices for your collecting or gift-
ng.

You've created the beautiful memories. Let Gorham and Slavick's provide the perfect settings.

GORHAM

But no matter how many you choose, you can rely on our trained professionals to help you make your selection with complete confidence. Because that's just what you've come to expect from us.

Gorham silverplated frames, each gift boxed. A. Cartouche, 9¼" x 6", $55. B. Wild Rose, 7⅛" x 5¼", $55. C. Lily cameo, 3⅜" x 2½", $10. D. Victorian, 3⅜" x 5", $32.50. E. Engraved cameo, 3" x 2½", $10. F. Shell & Scroll, 7¼" x 5¼", $50. Not available at all locations.



SLAVICK'S

A Fine Jeweler Since 1917

For more information, call toll-free 1-800-232-2406.

What better way for the spirit to soar than in the hands of master artist Michael Boyett? His original sculpture, "Wings of Liberty", is cast in fine pewter in a limited edition by Chilmark Studios. And it's a perfect example of the skilled craftsmanship that has made Boyett renowned for his sculptures of wildlife and the American West. When you come to us for your collectibles, you'll find selection and service that are second to none. And a satisfaction guarantee that makes us the perfect place to purchase all your fine collectibles.

Michael Boyett knows how to make the spirit soar. And Slavick's is where it takes flight.

CHILMARK



"Wings of Liberty" is a limited edition of 95 [illegible]. 12" H. x 6" W. x 9" L. $625. Not available at all locations.

SLAVICK'S

Jewelers Since 1917

For more information, call toll-free 1-800-232-2406.

Announcing ten more ways for our competition to copy us.

Imitation may be the sincerest form of flattery. But when you invest in luggage, you don't want imitation.

You want the real thing. You want Hartmann.

Because Hartmann has been a quality leader for over a hundred years. And we didn't get that way by staying the same. The world changes, and so do we. Except in quality.

This year is no exception. We've improved our casual and carry-on luggage 10 ways. Most of the changes aren't easy to see. But when you use a Hartmann, you'll see why they're there. So will our competition. And again, they will try to copy us. But they'll never capture the quality that's the heart of a Hartmann.



1 One Hand Handling. Go from folded to unfolded with one fumble-free snap. The airline passengers lined up behind you will love it.

2 Fast-Release Hook. The hook is fastened to the bag with a snap. So it's ready for hanging in a snap.

3 Non-Scratch Hook. We covered it with leather and a protective cap. It won't scratch doors, and won't scratch you.

4 Longer Means Straighter. We've made our overnight hangers two inches longer, (our jumbos already were). Now suits and dresses hang straighter. The end of the crumpled bottom?

5 The Open Door Zipper. Our main hanging compartment has always been accessible. Now our new zipper lets you open the door so wide, it's like a closet. You can even snap the door out of the way.

6 Fast Pockets. Our new fastener lets you bypass the buckle and open the outside compartments with a quick snap. Yet you can still use the strap and buckle to adjust for fuller pockets.

7 Full-Access Pockets. Our clever new zipper opening lets pockets open so wide you'll say ahhhh. You can get even bigger items in. And everything's faster and easier.

8 Inside/Outside Pocket. It starts out inside, but you can snap it out. And though some call it a shoe pocket, it's waterproof. So who's to know if you use it for toiletries?

9 Solid Brass Rivets on Handle and Strap. Most of us tend to overpack. Which overstresses handle and shoulder strap fasteners. So we put in solid brass rivets that can handle more. Seemed sensible.

10 The Carry-On Bureau. Nobody wants to unpack and repack more than he has to. And with our improved carry-on, you don't have to. Just take your suit out of the center compartment and the two outer compartments can lie flat like drawers. Now, everything is so easy to get to, why unpack?

Competitors will copy some, possibly even all of our improvements. But no matter how many they copy, it still won't be a Hartmann.

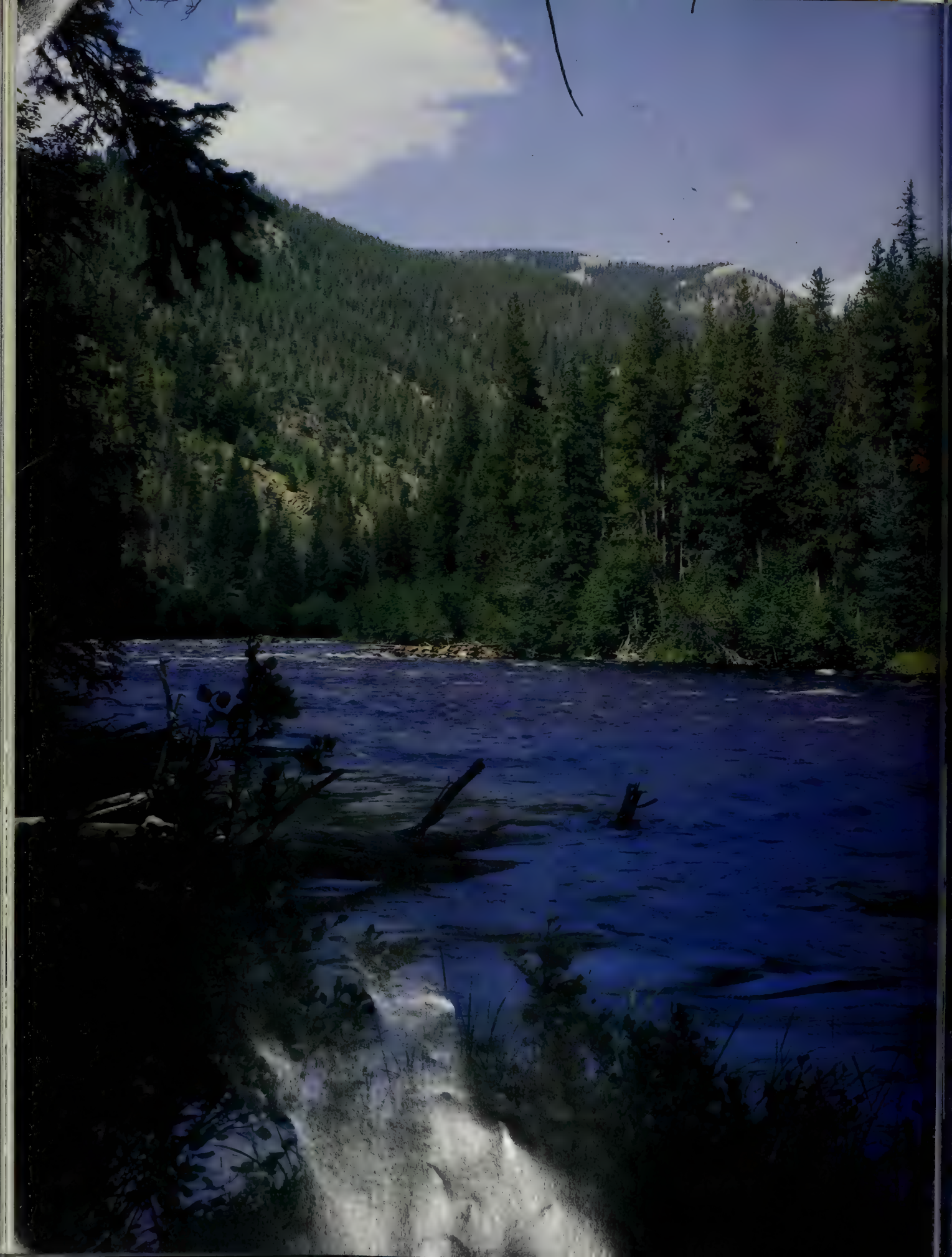
hartmann

We don't cut corners.

Du Pont TEFLON® soil & stain repeller

Send for a list of your nearest Hartmann dealers, Dept. 6A10

© 1983 Hartmann Luggage, Lebanon, Tennessee 37087



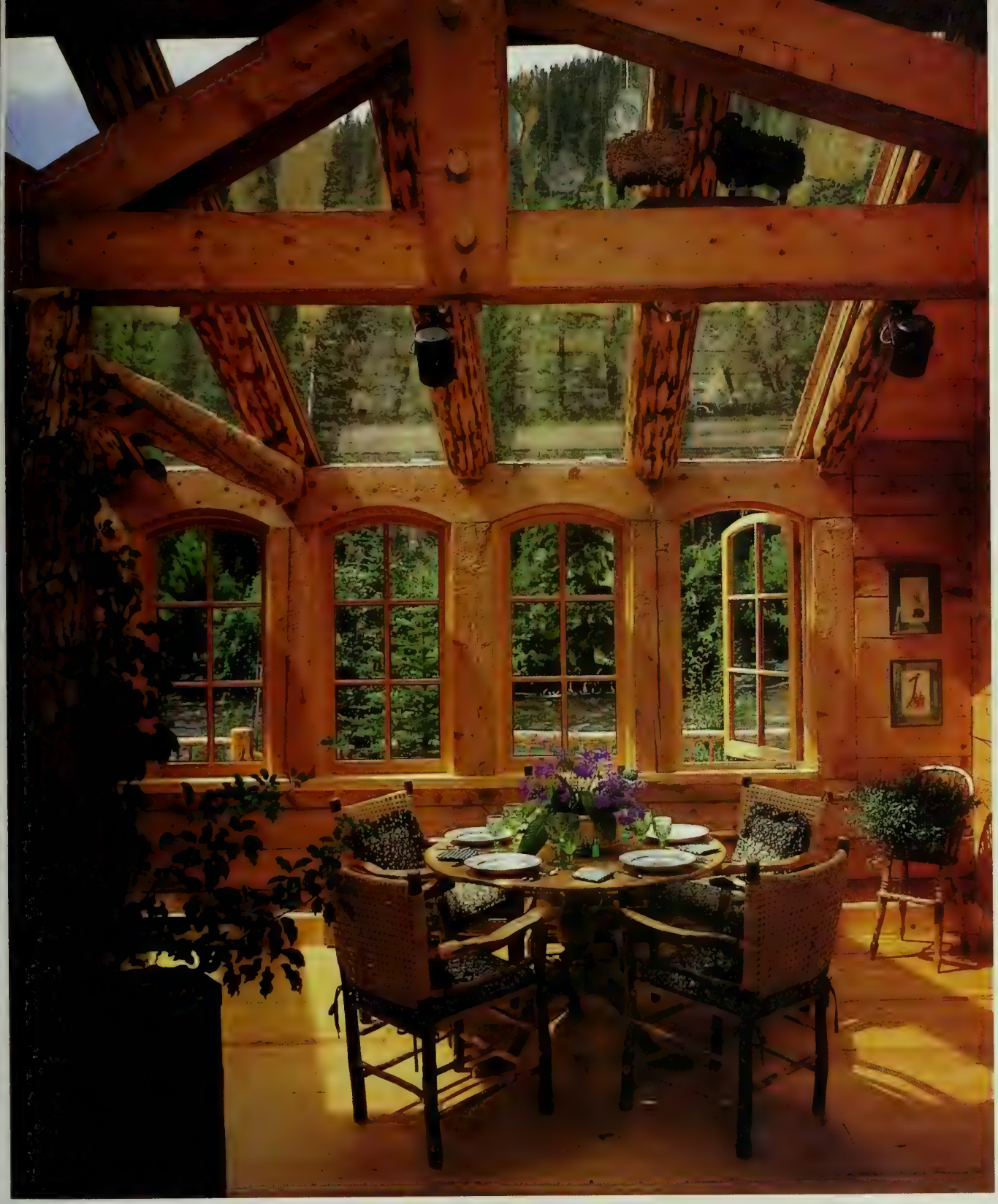


Pine Forest Palette

Rustic Storybook Cabin High in the Rocky Mountains

INTERIOR DESIGN BY JOSEPH MINTON, ASID, OF MINTON-CORLEY
PHOTOGRAPHY BY DICK BUSHER





PRECEDING PAGES AND COVER: High in the Colorado Rockies, a guest cabin designed by Joseph Minton is intimately wedded to its environment. Built of indigenous materials, the interiors offer visitors unpretentious comfort in a splendid setting. OPPOSITE: The rough, unfinished quality of lodgepole pine gives a rugged appeal to the living room of the cabin. A semicircle of chairs upholstered in Manuel Canovas fabric provides flexibility in the seating area. Chintz for the pillows is by Brunschwig & Fils. A carefully crafted arch, set beneath sharply peaked rafters, frames a chandelier made of horn. ABOVE: Glass panels in the roof above the dining area admit a dramatic view of nearby mountain slopes. The pine tilt-top table is surrounded by rustic chairs of hickory and woven rattan.



OPPOSITE AND LEFT: A well-cushioned window seat is nestled in the cozy bay of a first-floor bedroom. Various chintzes for the draperies, bedcovering and pillows are from Cowtan & Tout. Lodgepole pine saplings have been ingeniously fashioned into a headboard for the bed. BELOW: Sunlight pours into a smaller bedroom upstairs. Fabric for the quilted bedspread and pillows on the French daybed is by Kravet. Walls are upholstered in a tiny flower print by Boussac of France. The antique painted Danish cabinet on the wall provides storage.



The grounds play host to bear and bighorn, and the only noise is the rush of wind and river, and the splash of trout.

SMACK ON THE BANK of a broad white-water river, at a 9100-foot roost in the pine-coated Colorado Rockies, the diminutive guest cabin of a Texas couple reinterprets a familiar design directive: The home admits a spectacular view, but without the expected expanses of glass. Instead of wall-to-wall transparency—a contemporary approach inappropriate for the bosky setting—Fort Worth designer Joseph Minton looked to the site itself for a less obvious, more environmentally attuned solution. The land offered prodigious alternatives: a pine forest palette of foliage and wild flowers, paraphrased in fabrics; thickets of lodgepole pine as building materials for interior and exterior walls, beams, and stairs; even native stone for the fireplace.

"The result is an Alpine feeling," says the designer. "That wasn't the conscious objective, but it's appropriate for the Rocky Mountains." However uncontrived the consequences, the idea of using indigenous materials was strictly deliberate, with roots lodged firmly in architectural history. "It was very important to architects like Frank Lloyd Wright that a house be built of local materials," Mr. Minton points out.

While eschewing great sheets of unimpeded glass, the designer encapsulated the storybook vistas through skylights, a sloping glass roof over one end of the cabin, and multipaned windows. "The barrier between the indoors and outdoors is not dissolved, as it would be in a contemporary design. I purposely made the windows multipaned, so that you would feel contained and snug. Even in the summer, it's cold here and you need a fire at night." The windows provide a delineation of indoor space, which, in this brisk climate, translates as security; at the same time, however, they are canvas to the incomparable art of nature just outside.

Here, where the grounds play host to bear and bighorn, and the only noise is the rush of wind and river and the occasional splash of trout, "we wanted to build a house that blended completely with its environment," recalls one of the owners. The cabin was designed for entertaining and accommodating friends—the owners spend the summer in a larger cabin on the same property.

The structure and many of its furnishings were crafted by a local builder. "What makes this place special is the fact that it's handmade—nobody is building handmade homes anymore—and the fact that it's isolated," says one of the owners.

With the nearest town over thirty miles away, the cabin is more akin to the encroaching pine forests than to civilization. "There is no bad view," contends Mr. Minton. From the skylighted upstairs bedrooms, "all you see are pine branches, mountains and stars," one of the owners adds. "Downstairs, you see the rushing river—the deck is thrust out almost over the water. The house has really become an integral part of the land."

Decorative flourishes consistently and subtly allude to the terrain. "There are wild flowers and berries here, and Joe Minton and I tried to find fabrics that would reflect that." Similarly, two stained-glass windows made by a local craftswoman reiterate a familiar outdoor sight: A bull's-eye window high on a living room wall features an aspen branch, while a panel by the stairs represents an aspen trunk—both perspectives that would be seen at those heights outdoors or through clear glass.

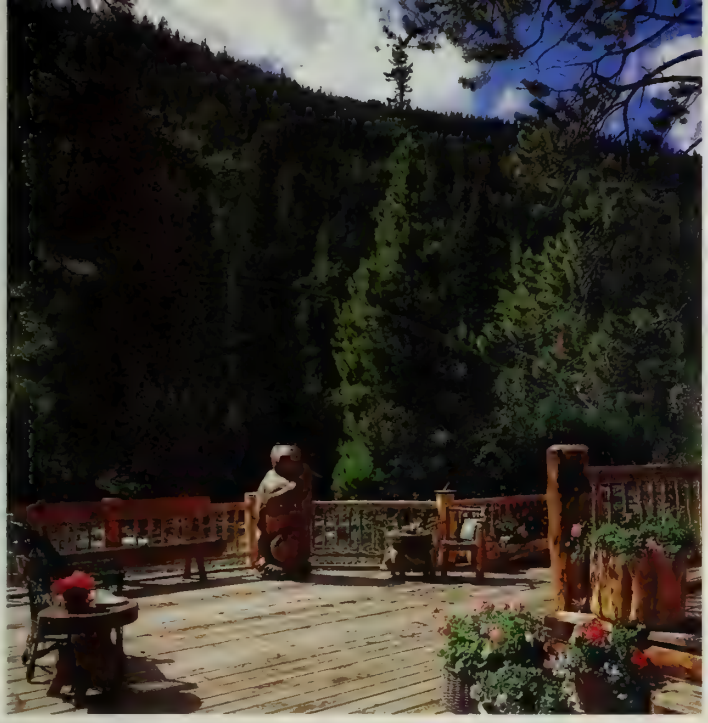
The central living area also functions as a kitchen, a situation that might have baffled a less able designer. But Mr. Minton was able to maintain the cabin's prevailing rusticity by keeping storage space below the counters and using an under-the-counter refrigerator. A painted cupboard eliminated the need for a wall of built-in shelving.

Throughout the cabin, the designer has used armoires instead of closets, for extra space. "Since this is a guest cabin, people will only be using a suitcase of clothes anyway," he reasons. In another departure from convention, Mr. Minton used five comfortable chairs in the main room, rather than a single sofa. The result, in all instances, is an illusion of greater space. "When you're working with a large amount of square footage, you can easily have wonderful scale and well-shaped spaces," he says, "but here, we've accomplished that in a very small area."

The design mirrors both the environment and the tastes of the owners, for whom Mr. Minton has also designed a San Francisco apartment (see *Architectural Digest*, July 1983) and a home in Texas, as well as the main cabin on the Colorado property. "They care about the comforts of others," he says. "I wanted this to be a wonderful place for their friends to stay—removed from the trials of the world; isolated, in the nice sense that they are in their own little world." According to the owners, the results are precisely that: "The cabin envelops you in warmth. It's extremely peaceful, with only the sound of the river. We put in a telephone, but it was really a sacrilege."□

—*Candace Ord Manroe*

Candace Ord Manroe, a frequent writer on interior design, is coauthoring a book on the restoration of Texas's Granbury Opera House.



BELOW: About a mile downriver from the cabin is the dairy, which supplies fresh butter, milk and cream for the owners and their guests. The cows are snugly housed in a charming log barn; distinctive touches include gracefully arched windows and doors. LEFT: The deck, guarded by a friendly carved bear, overlooks the river, a perfect vantage point for watching the fishermen catch trout for dinner.







Black and White Metaphor

A Seattle Residence with a Well-Articulated Purpose

INTERIOR DESIGN BY KALEF ALATON, ASID
PHOTOGRAPHY BY RUSSELL MACMASTERS

OF ALL THE GREAT American cities, Seattle is the least idiosyncratic, the least characterized by regional accent. The identity of this gateway to Asia is derived from natural sources—Puget Sound and the Cascade Mountains, the forests, the gifts from the sea.

Sophistication is articulated as a private concern, and designer Kalef Alaton has responded to a client's desire for a plainspoken, straightforward, workable home with clear and elegant statements. If the language he uses is declarative and unencumbered, it is hardly prosaic. Mr. Alaton is a masterful aphorist.

Unlike the designers who heap up masses of objects and furnishings, Kalef Alaton's visual phrasing is always economical. He pares down, he selects, he extracts. "Art," the designer insists, "is choice."

For this project, whose goal was simplicity, above all, Mr. Alaton elaborated a very basic grammar, a subject and verb of black and white. "There was enough color," he observed, "and especially enough gray, outside." Further, the light off Lake Washington would be constantly changing. "Before the house was even bought, we planned it to have black floors and white walls."

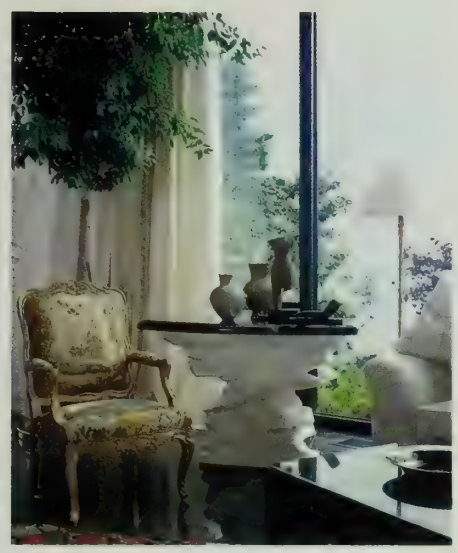
Kalef Alaton had worked with Los Angeles architect Harold Levitt on the client's previous residence; both

Working with a disciplined palette, predominantly black and white, Kalef Alaton brought simplified yet opulent drama to the interiors of a Seattle residence. ABOVE: The aureate tones of a pair of Venetian wall lanterns, a Louis XIV mirror and a Thomas Hope–style griffin console add sumptuous precision to the entrance hall. The bronze sculpture, *Beach Master*, is by James Hansen. OPPOSITE: Acting as foils to the simplicity of the bold modern setting in the living room are the ornately detailed antique furnishings: a lacquered William and Mary–style cabinet and a Flemish mirror. The pair of inlaid porcelain vases is from Baldacchino.











Referring to the gleaming black granite floors and white walls, Mr. Alaton explains, "Here, everything is clear. Nothing in the house is muddy in color or form." PRECEDING PAGES: In the living room a curving wall of glass adds to the luminosity of the setting, emphasizing the pristine clarity of seating covered in Brunschwig & Fils white velvet, and draperies of Gretchen Bellinger taffeta. OPPOSITE: Color is injected by stately Ch'ing Dynasty silk panels and a 19th-century tapestry-weave carpet. TOP: The delicate refinement of a tapestry-upholstered Louis XV gilded armchair—one of a pair—is contrasted by the rugged character of a table with a *faux*-rock base. ABOVE: A grouping of treasured objects includes a Japanese Haniwa head, three T'ang figures, and a Corinthian-style amphora.





men, consulted before the house was purchased, agreed that the major rooms would have to be restructured.

A consideration for the client, a widow who had recently remarried, was that the house be "soft enough for a woman, yet still have the feeling that a man had been included."

A bit of adventure was also important, the opportunity to try new departures from previous decorating plans. For example, Mr. Alaton's proposal of a switch from parquet floors to black granite seemed exactly the right kind of challenge. Once in possession of this powerful black-and-white metaphor, the designer did not hold back in exploring the potential: He designed black granite tables for the entrance hall and living room, and a black granite dining table. These cleared-off surfaces—and the floors—are reflective without being harsh. To sustain a heightened sense of contrast, he also covered most of the upholstered pieces, which he designed as well, in white velvet, inventing, when he needed a new term, a seven-foot "bed," to complete a major seating arrangement in the living room. The result, he suggests, is without period connotations: "The period is called Style."

It is Kalef Alaton's achievement to create with such clarity and scale that opulence is made to appear simplicity

OPPOSITE: Throughout the house, Mr. Alaton devised expressive arrangements of furnishings and objects. "It might seem paradoxical, but the goal of putting objects together is not to create a still life, but to create a tableau—something that relates to a larger context," he says. He illustrates this principle in the area between the living room and dining room with an English Regency sofa table displaying a pair of bronze horses silhouetted against a window framed with draperies of Gretchen Bellinger taffeta. ABOVE: Sleek black granite surfaces dominate the spacious dining room, where only the bejeweled late-18th-century Genoese chandeliers and Italian chairs soften the hard-surface luster. The painting is by Ronnie Landfield.



itself. Extravagant gestures used with great restraint, fantastic conceits precisely set, exquisite details starkly isolated against strong structural backgrounds—these are the elements of his style. "It is very studied," he admits, "but it should appear as if everything just happened."

In fact, there are many carefully composed, happy accidents. Among the objects already in the client's possession were several Chinese silk panels that had been displayed in the bedroom; now, as if alluding to an eighteenth-century drawing room, they are fitted in stately format above white couches and black floors.

The long, light, open vistas of the L-shaped entrance also permitted several dramatic ensembles. A bronze whippet pauses, arches its back, and looks over its shoulder, directly—or so it seems—at a contemporary painting in red and white. Behind the whippet, affectionately nicknamed "Sam" by the owner, who wanted a very ordinary name to make it more earthy, a young tree grows toward a skylight; two William and Mary chairs stand witness; the entire grouping is prefaced by a Senna carpet.

Another instance of objects set forth in strict poetic meter is expressed in miniature on a slab of black granite set on a base of *faux*-rock. Here the theme is ceramic

If the comfort of the living area is underlined by an austere discipline, the private spaces have a honeyed, serene quality.

objects, Chinese, Japanese, Greek, and the tone is delicate and faded, in contrast to the hard and the reflective.

If the comfort of the living areas is underlined by an austere discipline, the private spaces have a honeyed, serene quality. In the library, a Tibetan painting on the bookshelf gives an edge of excitement to the mellowed, raw-silk comfort. The bedroom is a retreat. Dual bath-dressing rooms are oversize, serving additional functions; the husband's is also a den, with desk, books, and memorabilia.



This, then, is eloquence appropriate to the occasion: a whisper to demand attention, a short story to while away a winter evening, a gemlike aphorism to maintain standards of intelligence and wit.□

—Howard Junker

A San Francisco resident, Mr. Junker writes about contemporary art and architecture and contributes frequently to *Architectural Digest*.

OPPOSITE: To create a more informal atmosphere in the master bedroom, Mr. Alaton used a broader range of colors, contrasting the textures of taffeta and silk with corduroy, and placing a patterned 19th-century rug on bleached oak flooring. The corduroy—used as wall and chair upholstery and for bed hangings—and floral-patterned drapery and pillow fabric are from Brunschwig & Fils. Clarence House silk lines the bed draperies. TOP: The same color scheme and use of contrasting fabric textures continues in the wife's bath, where a curved window admits a verdant view. ABOVE: In remodeling the house, Mr. Alaton and architect Harold Levitt used large expanses of glass to capture panoramas of an azure pool and the beauties of Lake Washington.

Antiques: In the Chinese Taste

The Wondrous Ornamentation of Table Screens



FELICIANO

OPPOSITE: *Table Screen*, Chinese, 18th century. Feicui jade, enamel and gilt; 6½" wide, 13⅛" high (in stand). Handsomely carved translucent jade exhibits four Immortals and an attendant. Christie's, New York. ABOVE: *Table Screen*, Chinese, Ch'ien Lung period, 1736–1795. Cloisonné and gilt bronze; 10" wide, 15¾" high (in stand). Pine trees guard a rocky shore in a detailed view of a boat docked near a pavilion. Rare Art Inc., New York.

WESTERN SCHOLARS can only sigh with envy when they contemplate the style and prerogatives of their ancient Chinese counterparts. Sitting on a dais or a low couch in his garden, the seventeenth-century Chinese scholar worked in serene repose, rocks and gently splashing waterfalls nearby. Before him was his table, low and wide, scattered with all the paraphernalia of the intellectual: a pot of brushes, a set of ornate seals and carved boxes of wax, small, craggy, mountainlike sculptures, a bowl of ink and one of water, and, especially, small freestanding table screens.

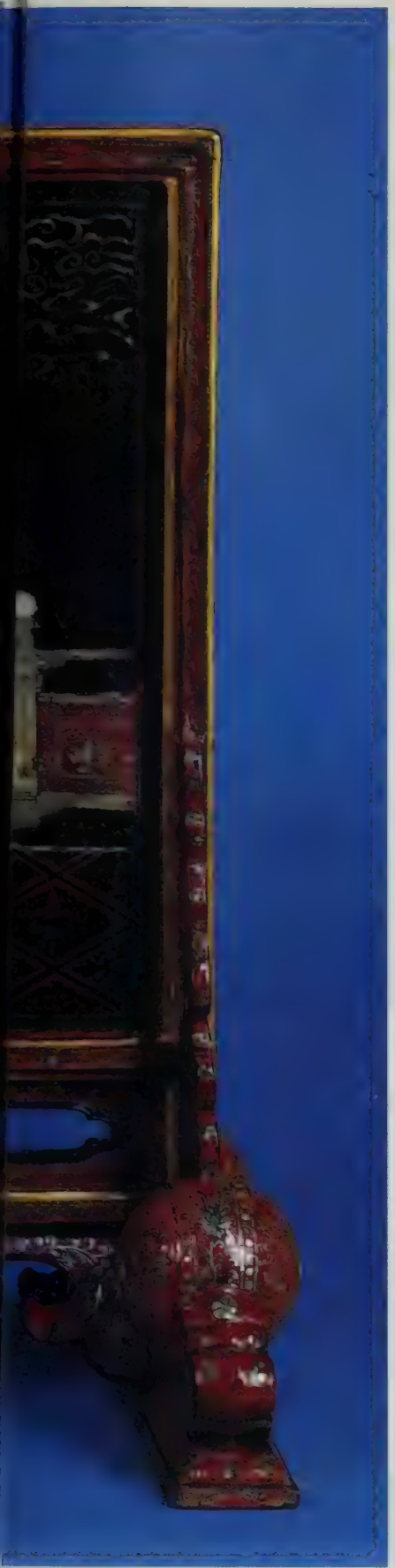
Made of almost every material known to Chinese craftsmen, the screens were perhaps more ornamental than useful. Typically, they consisted of a carved or painted slab of jade, marble, or porcelain, standing ten to eighteen inches high and mounted in a stand, usually of wood; the arrangement, to some eyes, is rather reminiscent of a gong.

Within this general format was room for considerable variation. The screen might be rectangular, circular, or even oval; as small as three inches or as large as three feet; and made from cloisonné, sandalwood, or pewter inlaid with brass. Early table screens frequently depicted stone or marble landscapes; later types portrayed elegant chrysanthemums, mythical and historical incidents, and white-haired scholars, staffs in hand, instructing novices in the fine techniques of erudition.

Western scholars know very little about table screens, whatever their size and subject matter. They are thought to have been used to prevent drafts from blowing out candles and oil lamps. Experts also speculate that they may have been employed for privacy, an attractive way to keep visitors' prying eyes from current work. It is likely, too, that many









GLEN CALVIN MOON



LEFT: *Table Screen,* Chinese, Wan Li period, 1573–1619. Laque burgauté and cinnabar; 16⅞" wide, 20½" high (in stand). Two maids attend their ladies on a terrace edged by a balustrade. C. T. Loo & Cie, Paris. TOP: *Table Screen,* Chinese, circa 1800. Polychrome enamels on porcelain; 10" wide, 17½" high (in stand). Painted here are the Taoist Immortals Lan Ts'ai Ho and Ts'ao Kuo Chiu. Dulany's Gallery, Birmingham, Michigan. ABOVE: *Pair of Table Screens,* Chinese, Yung Cheng to early Ch'ien Lung period, 1720–40. Canton enamel on copper; each is 9⅜" wide, 11⅜" high (in stand). Chinese painting, poetry and seals unite on one side of the screens, and European motifs grace the other. Sydney L. Moss Ltd., London.

OPPOSITE: *Table Screen*, Ming Dynasty, 16th–17th century. Jade, soapstone and lacquer; 13″ wide, 21½″ high (in stand). Here, the pine tree, the crane and the deer symbolize longevity. A & J Speelman Ltd., London. BELOW: *Table Screen*, Chinese, mid-19th century. Jade; 5″ wide, 13½″ high (in stand). The shaped reticulated top of this screen bears the pearl of wisdom suspended between two elongated dragons. G. Malina Inc., New York.



FELICIANO

served as paperweights, although the well-equipped scholar had a supply of carved blocks for just this purpose. But for the most part, screens were purely decorative, part of the impedimenta that adorned the tables of the affluent and literate.

Modern scholars learn about the history of Chinese furnishings by studying paintings and scrolls of domestic life from dynasties past. One of the more important descriptive sources, for example, is the anonymous Ming classic *Chin P'ing Mei*, a mildly pornographic tale with detailed illustrations that are now as prized by art historians as they were offensive to nineteenth-century customs agents, who destroyed most copies as they came into this country. In the fifteenth century, when the first pictorial evidence of table screens appeared, most examples seem to have been made from an ordinary marble—the finer *T'a-li* marble was not discovered until later. Despite the Chinese love of jade, it is not native to the country; they imported it, especially from Burma and Lake Baikal. As more and more green jade flowed into China during the seventeenth and eighteenth centuries, table screens began featuring greater numbers of the phantasmagoric jade landscapes made famous by the anonymous craftsmen of the Ch'ing Dynasty. When these late, ornate screens are placed before a candle, the flame shines through the stone, and the shadows from the carving on one side blend with those from the other, creating an exquisite mix of light and color.

Nobody—at least nobody in the West—really knows the origin of table screens. Drawings from as far back as the eleventh century show scholars on a dais, with a large square floor screen behind. (A favorite genre was the painting within a painting, in which the screen behind the scholar would depict a scholar and a screen.) Instead of shielding a mere candle from the wind, this big screen protected the scholar himself from the draft. A reasonable, but inconclusive, assumption would be that the table screen of the seventeenth century is a miniaturized version of the floor screen of the fourteenth.

Again, nobody knows why Chinese intellectuals decided a small stone version of the floor screen would be just the thing to have, but Maxwell Hearn, of the Far Eastern Department of the Metropolitan Museum of Art, recently made a plausible guess. In 1126, he observes, the Sung Dynasty capital in the north was attacked, forcing the remnants of the court to flee to Hangchow in the south. There, in a much warmer climate, scholars would have been free to place the inset panels of some floor screens on the table in front of them—almost as knickknacks. Later, perhaps, they discovered the screens served more useful purposes.

Although the capital eventually was reestablished in the north, in Peking, the south remained the center of wealth and style. Imitating chic southerners, northern scholars might have kept the screens on the table, fending off the chill of drafts with a new system—placing heated tiles in their divans. "There's certainly room for a study of the question," Maxwell Hearn observes. Until one appears, however, Chinese table screens will have to speak for themselves, as they have for the past few centuries. □

—*Charles C. Mann*

New Yorker Charles C. Mann, a former art editor based in Rome, writes about art and architecture for leading publications.

Most screens were purely decorative, part of the impedimenta adorning tables of the affluent and literate.





Château Clarke
A Touch of Grandeur

The Baron and Baroness Edmond de Rothschild

INTERIOR DESIGN BY ALAIN DEMACHY
PHOTOGRAPHY BY MARIANNE HAAS





TOP: In addition to renewing the vineyards of Château Clarke in Bordeaux, Baron and Baroness de Rothschild have transformed small buildings on the estate into office and living quarters. RIGHT: Approached through a bower in the cutting garden, "Petit Clarke" is their private home. ABOVE: Part of one of the wine sheds has become "Grand Clarke," reserved for administrative functions and entertaining.



At "Grand Clarke," the salon, which serves as the baron's office, carries a distinctive aura of luxe. Alain Demachy has assembled striking selections from the baron's château at Armainvilliers, combining them into a forceful expression of Rothschild taste. OPPOSITE: At one time gracing Château Cadillac, the French Renaissance chimneypiece suits the exuberant style of the room. An antique cockerel struts across the mantel. ABOVE: References to hunting abound in the room, including antique desk garniture of horn and a 17th-century Italian bronze. FOLLOWING PAGES: Venetian Renaissance intarsia paneling becomes a rich backdrop for the sumptuously worked surface of a Boulle *bureau plat* and a counter-part Boulle commode, at left. The Gothic Revival pattern of the needlepoint carpet reinterprets Medieval church tiles.

TWELVE YEARS AGO Baron Edmond de Rothschild had a chance to buy the celebrated Château Margaux, which produces a first-growth Bordeaux wine. He already owned a sixth of Château Lafite-Rothschild, run by his cousin Eric. His cousin Philippe owned Château Mouton-Rothschild. Margaux-Rothschild? It was tempting. Three of the five first growths of Bordeaux would bear the Rothschild name. But the baron invested instead in a challenge. He bought Bordeaux's largest tract of land classified with the simple but respectable pedigree of a "community appellation."

There, at Château Clarke in Listrac, where the vines had been ripped out, the owner's house had gone to ruin and pigs had been put to pasture, Edmond de Rothschild set himself the goal of producing a million bottles a year of excellent Bordeaux. In the process of creating a vineyard, he transformed some humble buildings with a relatively light but definite touch of Rothschild grandeur.

What to do to make the wine was apparent to him: Plant the region's finest grape varieties, trim the vines mercilessly, improve the drainage, have the grapes picked with strict choice, call on the best experts, including the noted Professor Emile Peynaud to oversee the vinification.

"I don't want a lot of a little wine," the baron explains. "I've been drinking great wine all my life, and I want to be proud to drink my own. I have given myself twenty years to produce a great wine." The first promising vintages are in, and there is, at last, a place to live in at Château Clarke.

Creating the house was a more perplexing problem than making the wine. All sorts of things are called "châteaux" in the Bordeaux region, whether the elegant eighteenth-century manor at Beychevelle, the East Indian folly at Cos d'Estournel, or the rubble of a master's house at Château













LEFT AND ABOVE: The master bedroom and bath at "Petit Clarke" are united in their intimate appeal and casual elegance. "I chose all the things that make the house run comfortably," explains Baroness Nadine de Rothschild, "all the cachepots, linen, flowers." A cheerful floral chintz covers walls, bed, armchair, méridienne and windows. Above the bed, an 18th-century Dutch landscape; against one wall, a 19th-century Dutch chinoiserie dressing table.

Clarke. The Edmond de Rothschilds, in any case, did not want to build a fake period house, and the baron believes that only great corporations can afford contemporary architectural splendor. Instead, he and his wife, Nadine, decided on modesty for Clarke. They scrapped plans for building a house and decided to redeem the outbuildings, turning them into what Nadine de Rothschild calls "comfortable, elegant and unpretentious places to live and work."

But Rothschilds will be Rothschilds. Along with the baron's other residences, he also has a château at Armainvilliers, too big to live in these days, and full of treasure. Edmond de Rothschild and his designer Alain Demachy drew on the inventory at Armainvilliers to furnish Clarke with the exuberance and stunning quality that distinguish all Rothschild interiors. Alain Demachy calls the result a *maison éclatée*, "a house split in pieces," but one that works well.

Noted vineyards invariably draw a steady flow of visitors, but like most people, Edmond de Rothschild doesn't like to do all his business entertaining in his own home. The groundskeeper's place became, then, "Petit Clarke," the intimate residence of the baron and baroness, with a living room, small dining room, simple kitchen and four bedrooms. It was given the comfort of a cottage, Mr. Demachy explains, with lots of chintz, some antique Dutch pieces, but nothing grand or very precious.

Grandeur was reserved for "Grand Clarke," the converted portion of one of the wine sheds. "Not ostentatious, but of great quality," is the baron's description of the "Grand Clarke" interiors. Although not ostentatious, the rooms are by no means understated. They evince the Rothschild look—"Visconti," is how Alain Demachy characterizes the mood. Warm, unstudied and sometimes insouciant, the look is a heady bouquet of all





OPPOSITE: Glowing Louis XVI-transitional-style paneling in the library surrounds the baron's collection of books. Beyond the doorway, the wine shed accommodates rows of "blond" oak casks, rich in tannin, that hold the aging wine before bottling. ABOVE: Watched for that magical combination of rain and sun that produces great Bordeaux vintages, the clear skies of the Médoc cast a peaceful spell on the lawns at Château Clarke.

sorts of masterpieces. It can't be imitated without the masterpieces.

When the best Armainvilliers fireplace proved too monumental for the proportions of Clarke, Mr. Demachy furnished the salon with a French Renaissance chimneypiece that had been the pride of *Château Cadillac.* Armainvilliers, however, supplied nearly all the rest: the salon's Venetian Renaissance paneling; the nineteenth-century carpet; the Boulle desk, secretary and commode; an armchair made of staghorns, recalling the country grandeur of the hunting lodges of Bavaria. For the dining room, the baron selected some of his Louis XV and Louis XVI pieces; for the library, which opens into the wine sheds for tastings, he chose Louis XVI transitional, including some rare period paneling.

At Château Clarke the "Rothschild chemistry," as Mr. Demachy puts it, brings to mind Baron Philippe de Rothschild's ingenious *Château Mouton.* There "Grand Mouton" is a converted barn and "Petit Mouton" is a small Napoleon III manor. "Grand Mouton," where Baron Philippe de Rothschild lives, has a more idiosyncratic stamp than "Grand Clarke," due in part to the strong presence of contemporary art and brilliantly selected curiosities that he and the late Baroness Pauline gathered.

Edmond de Rothschild is a conservative. He finds contemporary taste "hesitant." But at Château Clarke he didn't hesitate to combine his classics into something far from dull.□

—G. Y. Dryansky

Author of *Other People* and *The Heirs,* G. Y. Dryansky is an American writer living in Europe, currently at work on his third novel.

Less Is Better

Tranquil Manhattan Interiors for a Vibrant Collection

ARCHITECTURE BY TOD WILLIAMS, AIA, AND BILLIE TSIEN, AIA
PHOTOGRAPHY BY NORMAN MCGRATH

AS A RULE, grand spaces offer architects a springboard for their mightiest fantasies. Renovation of an imposing setting can be a rare occasion for experimenting with sweeping gestures and untried conceits that are untenable in less lofty spaces. The equation of size with grandeur seems especially true for Manhattan, where each square inch gained is perceived as a significant victory in the perennial battle against urban squeeze. However, for architects Tod Williams and Billie Tsien, of Tod Williams and Associates, a commission to remodel a large one-floor apartment in New York City became a challenging assignment in structural understatement and classical symmetry.

"Usually our work is more emotional," Tod Williams observes, "but because of the clients' burning focus on art, they demanded that the architecture not compete with what



A collection of bold contemporary paintings galvanizes a New York apartment designed by Tod Williams and Billie Tsien of Tod Williams and Associates. "We brought order out of a labyrinth of rooms, and kept our design sufficiently quiet to let the art speak," says Mr. Williams. ABOVE: A long, continuous space in the gallery provides an ideal setting for large paintings, including (left to right): Anselm Kiefer's *Balders Traume*, 1982; Jim Dine's *Painting (Cruising) (La Chasse)*, 1981; Jean Michel Basquiat's *Untitled (Tar and Feather) Diptych*, 1982; and Richard Diebenkorn's *Ocean Park* paintings, #46 and #92. RIGHT: The animation of a diagonal arrangement counters the general restraint of the living room furnishings. Artworks include Frank Stella's *Blyvoors*, 1982 (left), and Cy Twombly's *Untitled*, 1971.







would be on the walls." And Billie Tsien adds, "In every major space, we pulled back our design to its quietest, most restrained state." Though not without drama or flourish, their style is notable for its unusual degree of architectural modesty.

The residence has an area of 10,000 square feet, but the impact of that enormous space had been diluted by partitioning it into a confusing warren of small rooms, corridors, closets, and unevenly positioned doors, an arrangement without a considered pattern or order. The apartment was bought by a couple who prefer art that runs to the bright and exuberant, and often to the confrontational. Owners of a still-growing collection containing a substantial group of big paintings by Dine, de Kooning, Kiefer, Twombly, Kline, Stella, Olitski, Chia, Schonzeit, Rauschenberg, Schnabel and Diebenkorn, as well as less monumentally scaled works by Picasso, Hofmann, Reinhardt and Rothko, they frequently choose a painting for its very power to tease or unsettle. "I've found that I'm ultimately drawn toward what I must struggle with," one of the collectors explains. "If I'm in a gallery and see a work that I start to fight with and want to dismiss immediately, that's usually the one I'll go back to and buy. When that element of struggle is missing, I'm quite likely to be bored with the piece after a while."

As might be expected, from the bold and insistent art they enjoy, Tod Williams's and Billie Tsien's clients are people of pronounced views and definite tastes. Naturally they asked for certain amenities that any serious art collector would delight in having: white walls; furnishings in neutral hues; the transformation of a dull, ordinary entrance hall into a gallery showplace, lighted and laid out to accommodate a rotating display; and a



LEFT: "We asked artist George Sugarman to make a dining table for us. At first I thought I couldn't put any other art in the room, but I changed my mind. Now it's a floating color show," says one collector, whose decision it was to paint the Thonet chairs. The painting is Sandro Chia's *Two Painters at Work*, 1982. ABOVE: One reason the owners chose this unusually spacious apartment was that its living room walls could accommodate their large Ben Schonzeit painting *The Music Room Diptych Double Harp*, 1977-78. Under the artist's guidance, the Steinway piano was finished in the same charcoal gray of the painting.

"Because of the residents' burning focus on art, they demanded that the architecture not compete with what would be on the walls."

capacious storage room for housing artworks not on view.

Other requests, given the apartment's imperial possibilities, were less conventional. As one of the collectors recalls, "One of my edicts to Tod and Billie was to use no exotic or expensive materials. The library paneling and shelves are made of varnished particle board and maple trim. I think architecture can be disposable. We have gone through many phases in our collecting and our décor—we've had quilts, prints and antiques—and we're not afraid to try something new. It's a part of life and growth. I see no need to cast your latest idea in ebony and marble and be so reverent about it that you can't change or modify it."

The couple also declared war on clutter, and were set on a transparent, stripped-down elegance that they describe as "a Mies van der Rohe ideal of décor." "I didn't want the furnishing to be elaborate," he states. "I kept saying, 'Less is better,' because that was all I knew, but my wife really made it work." She continues, "I was originally a terrific pack rat, and very antiminimalist, but we were crowded out of our former apartment by little objects. Now I resent their coming in. I realize that I was being suffocated by the clutter that I thought was so sweet when I brought it home."

The architects proposed a design based on classical principles of calmly articulated, interlocking spaces and logical construction. They eliminated dark, poorly conceived rooms and carefully corrected the proportions of walls and doors. "Throughout the

continued on page 158





TOP: What appears to be a freestanding wall marking the transition from hall to master bedroom is actually part of a bed alcove. Painting by Willem de Kooning. ABOVE: "We are pleased with the adventurous use of new materials," says Billie Tsien of the library's bookshelves and wall paneling made of particle board. Against this simple backdrop are paintings by Picasso (left) and Robert Rauschenberg. RIGHT: "The study is nearly a perfect cube and was designed around one painting, Stella's *Telluride*," says one of the collectors. Art becomes functional in Alan Siegel's *Throne Afrikana*, 1977. Lacquered doors conceal storage, while fabric from Gretchen Bellinger covers window panels and stereo speakers.



Governor and Mrs. W. Averell Harriman

TEXT BY WILLIAM WALTON
PHOTOGRAPHY BY DERRY MOORE, DIANA WALKER AND ROBERT L. KNUDSEN

MANY YEARS AGO Averell Harriman made a decision that reshaped his long and useful life. He gave *Arden House*, his family's gloomy baronial mansion on the Hudson, to Columbia University for use as a conference center. And in doing so, this extraordinary man, whose career as diplomat, governor and presidential advisor has taken him into many of the world's grandest palaces and chanceries, decided on a life of elegant simplicity.

Arden House (circa 1900) functions well in its new role, but the atmosphere is a far cry from the warm friendliness of the houses he has chosen to live in instead. This is especially true of the white-trimmed red-brick house in Georgetown, the principal residence of Governor Harriman and his wife, Pamela.

The Harrimans are a unique couple. In a city where rank and privilege are usually determined by high office, neither holds any governmental post, yet their rank is unquestionably the highest. Averell's lifetime of diplomatic activity alone would entitle him to the status of Elder Statesman. He has, for instance, parleyed with every Russian leader from Leon Trotsky to Yuri Andropov—an incredible span. And Pamela, though British-born and a rather new United States citizen, has, in a relatively few years, carved for herself a distinguished place in Democratic Party affairs.

Together they and their Georgetown house are highly visible Washington landmarks. The Harrimans were married in 1971, after the deaths of their previous spouses.



OPPOSITE AND RIGHT: DIANA WALKER

Pausing beneath the Federal-style fanlight of their Georgetown residence (above), and in the library (left), Averell and Pamela Harriman represent a distinguished marriage of achievement and purpose.

Since then, it has been a delight for their families, friends and associates to witness how they have put their crowded, diverse lives together.

We three met forty years ago in wartime London, when I was a war correspondent, Averell was President Roosevelt's special envoy to Great Britain, and Pamela was the wife of Randolph Churchill and the mother of young Winston. Wartime friendships are the solidest, and since those exciting days our lives have been interwoven in Paris, London, Washington and many other places.

In addition to their Georgetown house, the Harrimans have two country places—one near Middleburg, Virginia (see *Architectural Digest*, October 1982) and the other near Yorktown Heights, New York—both notable for the beauty of their gardens and the thoughtful perfection of their arrangements. Not long ago they acquired *Mango Bay*, a house in Barbados built by the late English designer Oliver Messel.

One recent guest, in his bread and butter letter, wrote Pamela, "You have invented comforts within comforts," a sentiment echoed by many other lucky visitors.

Presiding over it all might exhaust an ordinary mortal, but not Pamela Harriman, who has now added a time-consuming political dimension to her life. She organized, and now directs, the political action committee Democrats for the Eighties so effectively that it has collected over two million dollars to help Democratic candidates. A feature of her work has been a series of Issue Evenings, elegantly staged dinners at the Georgetown house, to which potential donors and important figures from all fifty states are invited to hear Democratic leaders discuss specific issues, everything from arms control to tax reform.

Aside from the political importance of her work for the Democrats, Pamela maintains a stimulating social and intellectual environment of which she and her husband are the center. Still an immensely distinguished figure, the governor, at ninety-two, is plagued by deafness and failing eyesight, and consequently has curtailed many of his public activities. But with politicians

Washington


DERRY MOORE

1.


DERRY MOORE

2.


DERRY MOORE

3.


ROBERT L. KNUDSEN

4.


ROBERT L. KNUDSEN

5.


ROBERT L. KNUDSEN

6.


ROBERT L. KNUDSEN

7.


ROBERT L. KNUDSEN

8.


ROBERT L. KNUDSEN

9.



10.



11.



12.

1. On the sun porch of their home in Georgetown, the Harrimans visit with special guests from London, her son and daughter-in-law, Winston and Minnie Churchill.
2. Pamela Harriman often speaks at Democratic Party events. Here, at a leadership conference at the Woman's National Democratic Club, she is introduced by Washington businesswoman Frances Garcia.
3. The sun porch of the house on "N" Street is a versatile space used frequently for dinner parties and receptions. Architect Hugh Newell Jacobsen designed removable glass panels that permit year-round use. Steamer chairs and Italian wicker pieces are from McGuire. 4–7. At his recent 92nd birthday party at home, Governor Harriman receives congratulations from Sen. Edward Kennedy, Ethel Kennedy, Ellsworth Bunker and John Sherman Cooper. Paintings in the background are (6.) Matisse's 1944 *The Blue Hat*, and (7.) Picasso's 1922 *Mother and Child*.
8, 9 and 11. In the petit salon, Charles Manatt, chairman of the Democratic National Committee, and Pamela Harriman applaud Governor Harriman's words at a dinner honoring Gov. and Mrs. John D. Rockefeller IV; the Harrimans converse with their guests of honor; beneath his 1975 portrait by Gardner Cox, the governor chats with labor union official Don Stillman.
10. For the Rockefeller dinner, tables in the dining room reflect the holiday season. Mrs. Harriman brought the 18th-century Chinese handpainted wallpaper from a previous home in England. The Adam-style mantel and Chinese screen are also 18th century.
12. In the garden, Pamela Harriman welcomes Tony Randall to a fund-raising brunch for several hundred Democrats.

of the highest rank crowding his Georgetown house to participate in Democratic Party affairs, he is able to keep track of the changing scene.

With a biography that runs from FDR's New Deal, through diplomatic service in London, Moscow and Paris; a stint in the Truman cabinet; the governorship of New York; negotiation of the 1963 Limited Test Ban Treaty, for President Kennedy; and special missions for other presidents, certain peaks loom over his many accomplishments. The treaty seems to be such a peak, second only to his considerable success in dealing face-to-face with Joseph Stalin in the critical years of World War II.

Those great days are recalled by the mementos crowding the governor's second-floor study in Georgetown—a historic photo of him with Roosevelt, Churchill and Stalin at Yalta; a drawing of Churchill playing bezique; a portrait of Tito; a still life of bottles, from Churchill's own brush; a photo of Averell as a polo player back in the days when he was a director of the Union Pacific Railroad, his father's great monument; and another photo of him skiing at Sun Valley, Idaho, the resort that was his own brainchild and where he still maintains a small, snug cottage.

Pamela's photos have joined the collection, reflecting two of her nonpolitical passions, gardening and riding. There are pictures of her riding with the Middleburg Hunt, accepting ribbons won at Virginia horse shows, and with her Churchill grandchildren among the cascading flowers of her beloved gardens.

That love of gardening was instilled early. Born Pamela Digby, at *Minterne*, in Dorset, she learned from her father, the 11th Baron Digby, a renowned rhododendron hybridist, and wherever she has lived, a garden has soon sprung into being.

Perhaps that is how she developed her own individual color sensibility.

continued on page 112

Birchgrove



THE HARRIMANS' PHOTOGRAPHY BY HENRY MOORE

The Harrimans spend part of the summer at Birchgrove, their residence in Westchester County, New York. Here the entertaining continues, but it is primarily for friends and family, rather than public service. ABOVE: The Harrimans enjoy the cozy, cheerful sun room that overlooks luxuriant gardens and the Croton Reservoir. The photograph is of Averell Harriman's equine namesake, The Governor. 1. The rear façade of the house is virtually a two-story bank of windows, so that a number of rooms have glorious views of gardens, forest and reservoir. 2. Paul Helleu's painting of his wife is one of several works by this artist Mrs. Harriman has collected; flanking it are a pair of 19th-century Haitian balancing toys. 3 and 4. The Harrimans and their guests adjourn to the library for coffee, after dinner in the adjoining dining room. A Victorian chandelier illuminates a marble-topped table reproduced from a Portuguese design, and William IV leather-upholstered chairs. The floral fabric in both rooms is from Clarence House.



1.



2.



3.



4.

"How can I start with a clock? I can't sit on it, I can't eat off it."



DERRY MOORE

THE ORIGIN OF TASTE, how one got it, if one has it, is interesting to trace. At *Minterne*, the house where I was brought up, I remember a lady, Mrs. Backley, who came once a year for a month to redo the slipcovers in various rooms. There were about fifty rooms, and what fascinated me as a child was that she always arrived with many patterns and colors, yet what was chosen always reflected what had been there for centuries. Never was there new inspiration or a feeling that a room could be turned into something fresh and exciting. It had to be the way it had always been.

When I married in wartime there was neither time nor money to spend on decorating. So it wasn't until I lived in Paris in the fifties that I became interested in houses and how they could express *you*. I spent years learning.

My guiding light in Paris was Georges Geoffroy, who believed in more than just decoration. He believed in the innate beauty of objects and furniture. I spent days and days with him, doing the antiques shops, looking and learning and realizing slowly that my taste leaned toward the strict, pure, wonderful lines of Louis XVI *ébénistes*, rather than the more ornate Louis XV style.

I remember so well hunting for furniture with him soon after I had bought an apartment. The first thing we found was a wonderful Louis XVI clock, and Georges got very excited and said, "You must buy it." I said, "Georges, how can I start with a clock? I can't sit on it, I can't eat off it. Please! Be sensible." We didn't buy it, but Christian Dior did, and it graced the dining room of his elegant house until his death. Then I found it again, while visiting one of my *antiquaire* friends on the Rive Gauche, and this time I bought it!

Inspired by Georges Geoffroy, I collected eighteenth-century French furniture, and when I moved from Paris to America I brought my collection with me, like a tortoise bringing her house on her back. This furniture, these objects, were very special to me, and around them I built my nest. Certain objects meant a particular way of life, and I tried to put them in their new settings in ways that did not look like just French rooms that had been transported across the Atlantic.

At certain times I have lived in rented houses, and always the first move has been to get rid of other people's clutter and install my own. There has to be a certain amount of clutter to enforce your ownership of a room. Flowers or pillows or photographs—these can make a room suddenly spring to life.

I wonder if many people do what I do, when, in the dreaming hours of the early morning, between sleeping and waking, I take my house and, in my imagination, build onto it. In my mind I organize all the things I'd like to have—that extra room, that extra fantasy—and wake up to realize it was only a dream.□

-- Pamela C. Harriman

continued from page 109

Throughout her houses she affects pale earth tones as backgrounds for fresh garden hues; here, dark green; next, a soft rose; there, tawny gold playing with lettuce green; and everywhere, notes of blue—vivid delphinium blues—are found.

By their own definition, both the Harrimans are "political animals," less interested in ordinary social goings-on than parties with a purpose, like their Issue Evenings. But there are other, less-well-known sides of their complicated lives.

The governor, all his life, has been a discriminating art collector, focusing chiefly on the Postimpressionists. While some of the key paintings are still in his possession, the bulk of his collection has been given to the National Gallery of Art, including five Cézannes, Picasso's *Lady with a Fan*, a fine Gauguin and a rare Rousseau—all in all constituting a major enrichment of the museum's holdings.

The Harrimans' other benefactions, handled mostly by family foundations, go, with a minimum of fanfare, to educational, medical and social services. Only the larger gifts receive any substantial amount of public notice, as, for instance, the ten million dollars given in 1982 to Columbia University for the establishing of an institute for advanced study of Russian-American affairs. That gift expressed the belief held by the Harrimans that Soviet-American relations are of paramount importance to the whole world.

All these activities—the politics, the benefactions, the gardening, collecting, occasional travel to such places as Barbados or Sun Valley or even Moscow—have been woven into the Harrimans' marriage, which, in the opinion of their battalions of friends, gives off an aura of enviable happiness.□

William Walton, author of *The Evidence of Washington* and *A Civil War Courtship*, led the U.S. Fine Arts Commission, 1963–71.



1.



2.



3.



4.



5.

WILLOW CAMS PHOTOGRAPHY DERITY MOORE



Weekends are reserved for Willow Oaks, the Harrimans' sixty-eight-acre country home in Virginia. 1. A side view of the main house offers a glimpse of the extensive grounds. 2. The Harrimans frequently relax on the terrace overlooking the rolling countryside leading to the Blue Ridge Mountains beyond. The teak furniture is from McGuire. 3. Mrs. Harriman recently restored this charming log cabin on the property. Jack Russell terriers—Marina and Elizabeth—bask in a shaft of sunlight nearby. 4. The Harrimans stand near the stables with two of their favorite horses, Rare Swing (left) and Rare Free. 5. Small paintings in the library by Walt Kuhn, who was a friend of the governor's, were part of an extensive collection given to the National Gallery of Art. ABOVE: Casual bouquets in the living room signify Mrs. Harriman's taste; fresh garden flowers brighten each room in each of the Harriman homes every day. The painting is a Hudson River scene. Floral chintz from Cowtan & Tout.

Layering Steel and Space

Townhouse on the Canals of California's Venice

ARCHITECTURE BY CARL DAY, AIA
PHOTOGRAPHY BY MARY E. NICHOLS

"IT SEEMS INCREDIBLE to find this untouched spot in the middle of the city. This is six blocks of rural Los Angeles, and it's surprising to find how many people don't know it's here," Diana Lidow says of the quaint canal district of Venice, California, where she and her husband, Derek, decided to build a house. In fact, this eclectic California village almost vanished from sight when several seasons of heavy rains and floods began to wash away its last picturesque vistas in the 1930s.

Created by a visionary real estate developer, and officially established around 1905, Venice never fulfilled its mission as a cultural Utopia-by-the-sea. Nevertheless, the idea persisted and so did some of the original Italianate artifacts. Now the remaining canals, arching footbridges and arcades accomplish what the founder intended: They attract artists and art patrons to an inspirational place that makes them feel like urban expatriates within their own city. Now, the neighborhood's art galleries, studios, meeting places and Ocean Front Walk street life give visitors reason to believe that Venice is the new western bohemia.

Carl Day is a Santa Monica architect who has designed many studios for Venice artists. When



Light, space and access to the view from their narrow canal-side property were some of the specifics requested by Derek and Diana Lidow of architect Carl Day. His response: an airy townhouse, supported by steel and clad in stucco. Crisscrossing steel beams and catwalks of open decking expose the living room to the third floor, both bathed in natural light. Used as a studio for Mrs. Lidow, and as gallery space, the top floor displays local artists' works collected by the residents.







PRECEDING PAGES: At night the living room takes on a different character, with windowless stucco walls contributing to a feeling of enclosed space. Low furnishings, designed by Diana Lidow, maintain a horizontal sensibility that allows for unobstructed views. ABOVE: Spiraling stairs function as a vertical hallway, linking all the levels. OPPOSITE: The dining table, supported by a glass-block column, was designed by the architect and Mrs. Lidow, using materials incorporated into the building itself.



Derek Lidow, an electronics executive, asked Mr. Day to design a home for him on the Eastern Canal in Venice, he made some specifically artistic requests. Not only was he ready to embrace the scenic chaos of the canals but, like the painters, he asked for large quantities of privacy, and light for exhibiting art. It was a combination of desires that never could have been fulfilled on the narrow rectangle of land without Carl Day's deft assembly of structure and materials.

The Lidows' steel house sets a precedent for the Venice canal district. It is an urbane townhouse "in one of the few areas around Los Angeles that seem to require townhouse design," the architect says. Recent demand for the small canal lots, originally planted with Craftsman-style summer bungalows, has placed a premium on space. Carl Day achieved the expansive, spacious feeling of horizontal vacation houses, but sealed it inside a vertical townhouse envelope. This enclosure creates privacy with two solid stucco sidewalls, a translucent glass-block street wall, and a façade of glass facing the canal. "The spirit of the house is a formal and elegant one," Diana Lidow says. "Because of my upbringing in the East, I feel more comfortable here than in informal California houses." An artist by training, Mrs. Lidow designed most of the furniture to reiterate some of the architectural materials used throughout: glass block, natural pine, plate glass.

Although it was originally conceived in plain wood framing, the house soon became a tour de force of structural steel. The strong metal frame obviated the need for stabilizing walls and thus opened up the front and rear of the house to views of the canals. As the tower of spiraling steel and concrete stairs and intersecting beams was being welded together, visitors stood aghast. "It looked like we were building a heliport," Diana Lidow recalls.

But once the side walls were sheathed in stucco, the house became a discreet neighbor. Now it resembles the art galleries of Venice, where anonymous exteriors conceal stark white interiors crisscrossed with monumental sculpture. The cage of interior structural ribs, which appears so complex at first, actually makes a very orderly and relaxing place to live. The Lidows enjoy the sculptural feeling of the house and spend most of their time in the second-floor living area, where the southwestern wall of glass doors admits Venice sunsets as spectacular as the Italian originals. They can climb up the spiral stair one level, to the gallery space, opening onto a roof patio, or two levels above, to the roof deck summit for a commanding view of the coast. In contrast, the family uses the ground floor bedrooms as a quiet, enclosed refuge.

Because Carl Day designed flexibility into the house with such mechanical precision, the interior seems open to suggestion and interpretation. At night, when the canal views disappear, the house becomes insulated from the outside world. On the interior, the windowless sidewalls and the industrial steel catwalks create comforting room-size spaces.

But as soon as the sun rises, the house is transformed into a single tower of space; the steel decking filters sunlight down to every level, and all the glass blocks and skylights reflecting the sunlight seem to glow. When still more of the outdoors is desired inside, clerestories, balcony and patio doors can be opened easily, and one courtyard wall slides back to admit the fresh sea air.

While they enjoy the spectacle of changing light throughout the day, the Lidows wait for twilight, their favorite time. Then they watch the house gradually change its dimensions as the daylight recedes and the cycle begins all over again.□

—Barbara Flanagan

A graduate of the Yale University School of Architecture, Barbara Flanagan specializes in writing about urban design.

At night, when the canal views disappear, the house becomes insulated from the outside world.

Privacy is preserved by a low barrier and a glass-block wall that screens the master bedroom from casual passersby on foot or afloat. On the upper floors, however, French doors extending the entire width of the house open it up to the full panorama of the Venice canals.



Gardens: Nature in Gentle Custody

Shaping the Bloedel Reserve in Puget Sound

PHOTOGRAPHY BY DICK BUSHER



Tucked away on the wooded shores of Bainbridge Island, in Puget Sound, is the 140-acre Bloedel Reserve, a sanctuary for native and exotic plants, which was created by Mr. and Mrs. Prentice Bloedel. ABOVE: A large man-made pond, laid claim to by a pair of mute swans, is the focus of the English-style landscape that unfolds before the residence. In contrast to the stately firs are the softer forms of such ornamental trees as weeping willow, weeping birch, Dutch elm and Chinese juniper. OPPOSITE: Rhododendron blossoms brighten a path winding from the back of the residence to a shady glen.

THE LAND WAS WILD. Only a small flower garden separated the house perched on a bluff above Puget Sound from a dark tangle of Northwest woods. Old logging roads threaded thickets of sword ferns and brambles. To Prentice and Virginia M. Bloedel, who had purchased the Bainbridge Island estate in the early 1950s, such natural chaos was not a beast to be tamed, but a beauty to be shaped, nurtured and preserved. The Bloedel Reserve, now covering one hundred and forty acres, is more than a mere garden in a forest. It is a forest transformed into a garden.

The name may conjure up images of a wild animal refuge, but this reserve is actually a sanctuary for native and exotic plants and trees. It is a garden founded on an inviolable philosophy: Man is the custodian, not the master, of nature. In its way it is also a spiritual place. In the view of Richard A. Brown, curator of the reserve, "It affects the emotions instead of the mind." Its varied landscapes—some gently orchestrated, some left



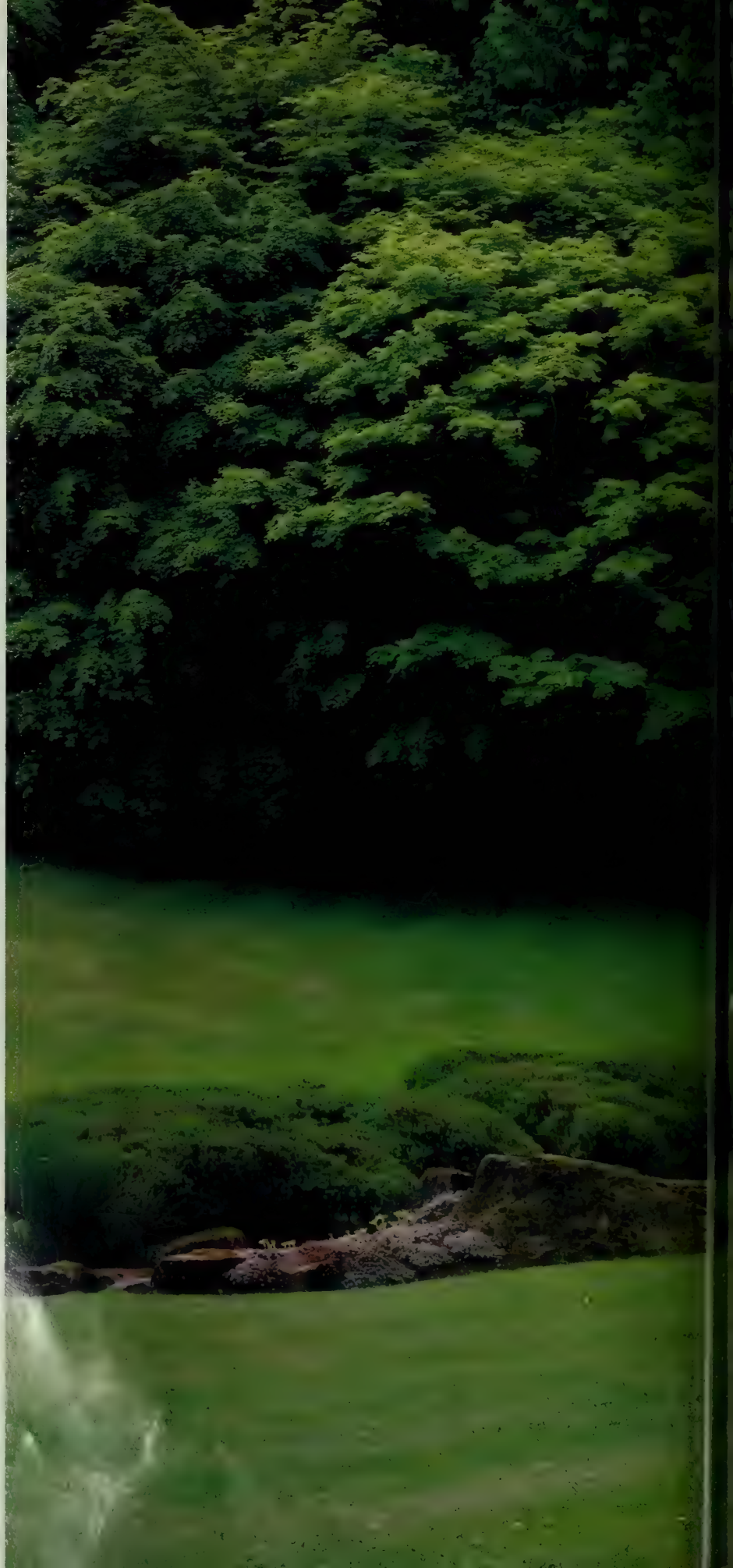
virtually untouched—are specifically designed to spark a human response.

Masses of rhododendrons line the entrance drive leading to the house, like those at *Manderley* in *Rebecca*. This is the formal face of the reserve. Wide lawns slope away to a pair of ponds graced by swans. A brook tumbles over stones and disappears between banks of sculpted heather. But this contoured, English-style landscape borrows its scale and structure from the property's towering firs. Mr. Brown calls the old conifers, both standing and fallen, the "backbone" of the reserve.

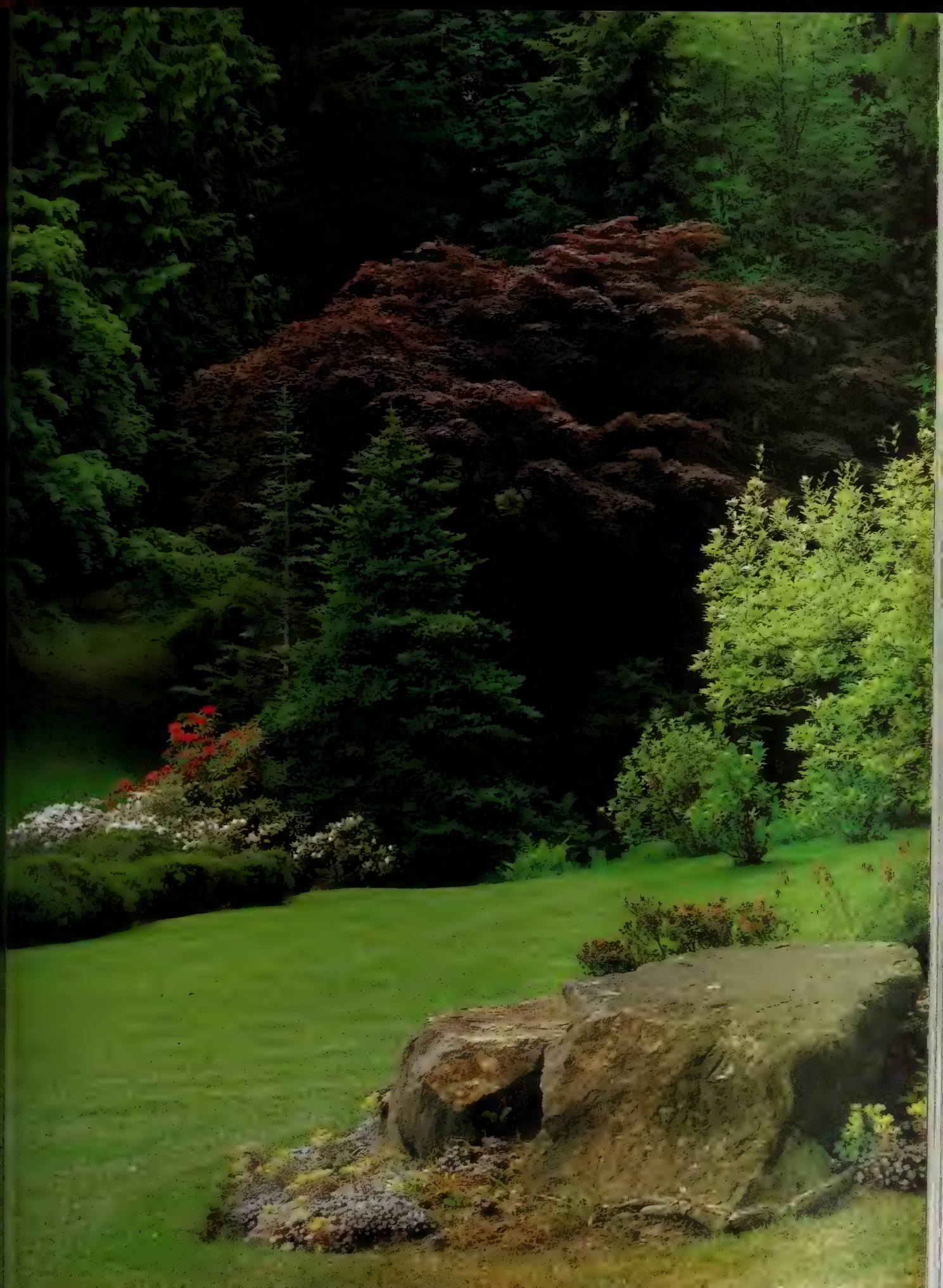
If the main garden has an English accent, that of the guest house is Japanese. Sunlight streaks through the disciplined branches of Japanese pines and dapples the moss below. The red boughs of Japanese maples spill in a crimson cascade over the banks of another man-made pond. In an adjacent stand of conifers such elements as a garden lantern, a stone basin and a traditional bamboo "deer scare" fuse Oriental order with Northwest naturalism.

The work of man and nature are juxtaposed repeatedly throughout the grounds. A formal terrace behind the house looks down on an unkempt field of daisies. Huge camellias splash the shady woods with color. A woodland trail suddenly bursts upon a geometric reflecting pool behind a clipped hedge of yew, surrealistically precise against the random forest. The effect can be subtle. In a steep ravine beside the main house, accumulated groundwater spills over a man-made waterfall through a veil of rhododendrons. Yellow irises stand in a stream that feeds the last and smallest ornamental pond, built one year as a present for Virginia Bloedel.

For the Bloedels, there is grandeur even in the decay of the forest. The



At the base of a gentle slope planted with mature Japanese maples, Alpine firs, magnolia and hydrangea—and all but hidden by mound-shaped plants of Cornish heath—courses a stream connecting two ponds. The jagged rock outcroppings are softened and made harmonious with this civilized framework by small flourishes of sedum.







TOP: A man-made waterfall cascades over the fifteen-foot drop separating a pond from a stream flowing through the property. Candelabra primroses flourish in this hospitably moist habitat. ABOVE: Amid graceful sweeps of lawn and a deft composition of trees—many of them conifers—a wooden footbridge marks the transition from stream to pond. OPPOSITE: A foil for the open parklike areas of the garden is a wooded sanctuary where ferns of various types live in the welcome shadow of western red cedar and big-leaf maple trees.

jagged edge of a snag, the shaggy bark of an old stump, can be things of beauty. An old nurse log in the ravine, its trunk cracked by young fir and huckleberry seedlings, sags heavily over the stream bed. "It's going to fall, sometime," Richard Brown predicts, "but it won't make much difference to us." Over half of the Bloedel acreage is left in an essentially natural state. "Everything south of the driveway is 'hands off.' The gardeners don't even pick up a fallen branch without orders." In the woods is a specially developed marshland. Planted not for aesthetic reasons, but to provide food and cover for wild birds, it has attracted kingfishers, blue heron, redwing blackbirds and even an occasional eagle.

Through three decades many landscape designers and landscape architects have offered opinions, given advice and shaken their heads over the progress of the reserve. For the most part, however, the Bloedels forged ahead with their own ideas. At times it meant actually reshaping the earth; often it just meant planting a few cuttings and letting nature take the lead. Some plans worked better than others. Wild geraniums grew like the proverbial wildfire, carpeting the forest floor with delicate points of pink. But nature doesn't always cooperate, and the daisies below the terrace are all that remains of an experimental wild flower meadow.

While the reserve is now owned by the University of Washington, Mr. and Mrs. Bloedel retain a life interest. They still spend time in its vales and gardens, keep a hand in its development, and think of it as home. This land is their legacy, recalling man's responsibility to the earth. "Man is not set apart from the rest of nature," says Prentice Bloedel. "He is just a member of that incredible diverse population of the universe, a member that nature can do without, but who cannot do without nature."□

—*Heather Lockman*

Heather Lockman, a journalist specializing in historical and travel writing, at the present time resides in Anchorage, Alaska.



The Collectors: Treasures from the East

The Washington, D.C. Apartment of John W. Gruber

INTERIOR DESIGN BY ANTONY CHILDS, ASID
PHOTOGRAPHY BY JOSEPH STANDART



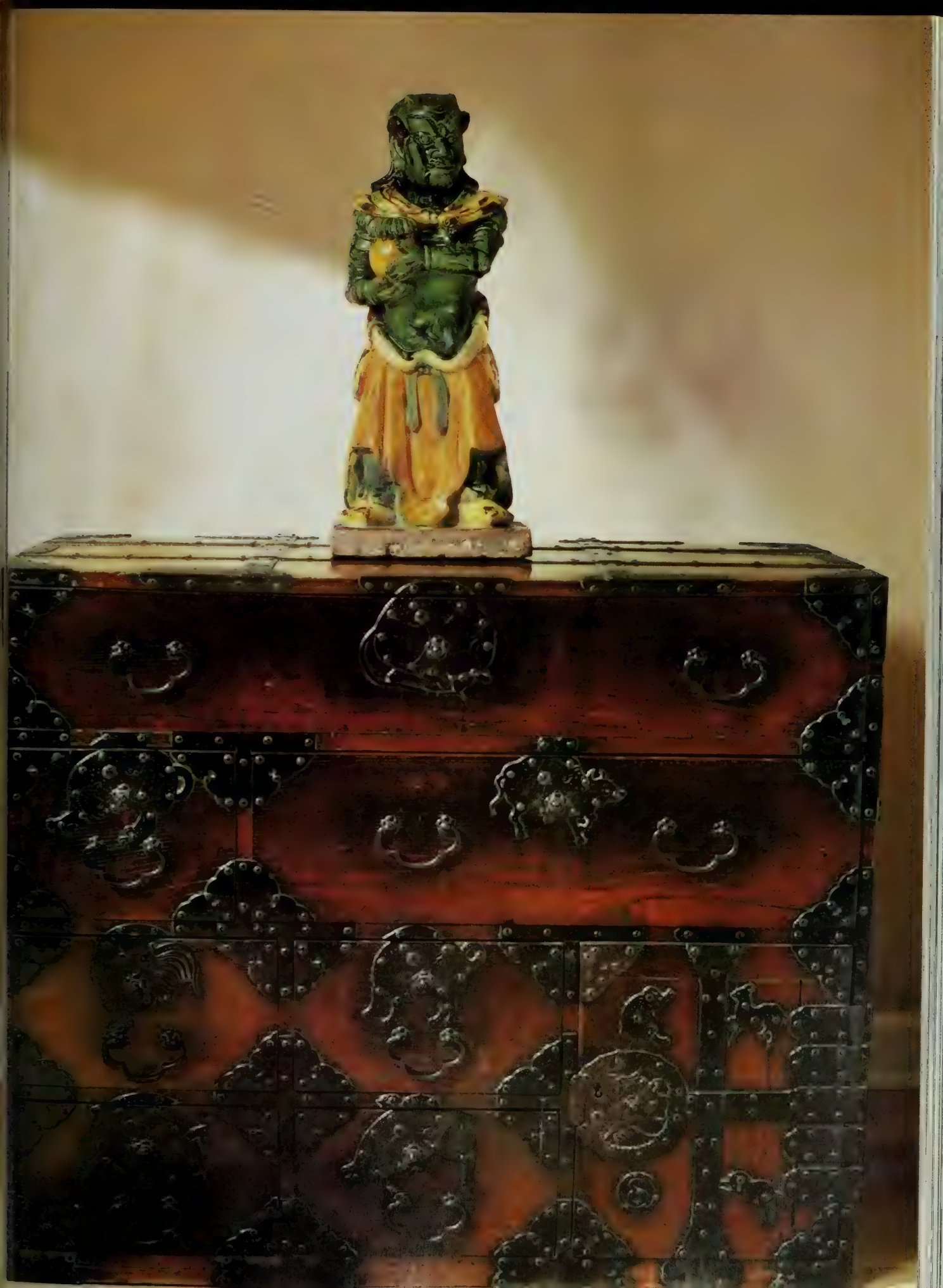


"I was fortunate to be in the right place at the right time," says John W. Gruber of his nine years in Japan. His stay resulted in the remarkable collection of Japanese, Chinese and Korean art now gracing his Washington, D.C. apartment. ABOVE: The glittering screen in the gallery is *Dog Chase*, from the Edo period. Furnishings include a Ming Dynasty altar table and chairs. TOP: A detail shows spectators at the "dog chase." OPPOSITE: The iron mounts of this Japanese chest depict animals of the zodiac. The Taoist demigod is from the Ming Dynasty (1368–1644).

AT TWILIGHT, the Japanese gold-leafed screens in John W. Gruber's apartment in Washington, D.C. take on a fiery glow. These extraordinary screens are the focus of a collection begun in 1963, when Mr. Gruber was transferred from Venezuela to Japan, to manage his firm's Tokyo office. It was the beginning of a nine-year business and spiritual journey that transformed his life and made him one of the most important collectors of Asian art in the United States.

Mr. Gruber recalls, "Here was a guy from Philadelphia who had never seen Asian art. Surrounded by that culture, with all those treasures—how could I not have been fascinated?"

The collection is a profoundly humanistic one. John Gruber has a





special interest in people, and people are the focus of the Japanese Edo period (1615–1868) screens, of the Chinese T'ang figures, and of some of the humorous painting on the Japanese blue and white porcelains. All through the spacious apartment, the galaxies of people going about everyday life seem to step out of the screens and fill the space. The ceramic figures and horses from the T'ang Dynasty (618–907), China's Golden Age, were made as burial objects to accompany high officials to the afterworld.

The first paintings Mr. Gruber collected were the rare screens, some six-paneled and very large. Once intended to enliven the dark, enclosed rooms in castles of the Momoyama period (1573–1615), such Japanese screens continued to be used in later periods. Today Mr. Gruber's apartment benefits from that tradition.

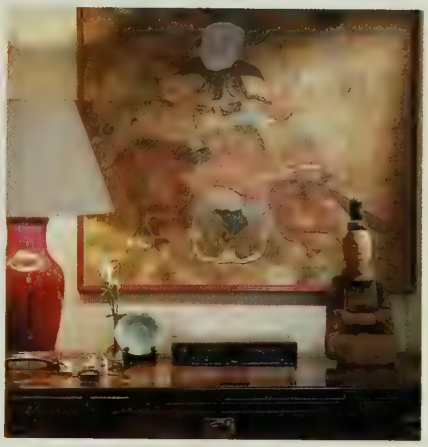
The collector remembers the purchase of his first painting. "We were working six- and seven-day weeks in Tokyo at the time, but I also wanted to furnish my apartment. Then, one Saturday, after finishing lunch at the

Using "Sung Dynasty colors," designer Antony Childs coordinated the interiors to complement the collection. RIGHT: A gold-leafed Japanese screen, *Scenes around Lake Biwa*, enlivens the living room. On the low Japanese table are a figure and three rams from the T'ang Dynasty (618–907). Ming horseshoe-back chairs are of prized *huang hua li* wood and the 18th-century Chinese desk is of *lao hua li* wood. ABOVE: Made as a burial object, the horse and rider is a T'ang 8th-century ceramic.





The galaxies of people going about everyday life seem to step out of the screens and fill the space.





LEFT: Mr. Gruber was especially impressed by the beauty of Japanese screens, like the 17th-century example in the dining room. Blue and white porcelain—Ming dinnerware—and a tureen from the Ch'ing Dynasty (1644–1912)—contribute to a colorful setting. English antiques include the Sheraton table, Chippendale chairs, crystal chandelier and pair of Neo-Classical-style candlesticks. TOP: In the library are Korean treasures: shamanist folk painting from the Yi Dynasty (1392–1910), black lacquer and mother-of-pearl writing box and celadon dish. The wooden 17th-century Shinto deity and ivory netsuke grouping are Japanese. Wallcovering from Jack Lenor Larsen. ABOVE: A majestic presence in the guest room is a Japanese sea captain's chest of keyaki wood with wrought-iron hardware.



Imperial Hotel, I wandered into a curio shop. Within minutes I found myself the owner of a three-panel painting on silk. Something clicked," he emphasizes, "especially with the screens and paintings—I was impressed by the forms and movement."

Other major purchases for the Tokyo apartment were the *tansu*, or Japanese chests. Recalling another shopping adventure, Mr. Gruber says, "One rainy Sunday afternoon I found myself wandering through an antiques shop filled with chests. After a lot of looking, I found a beautiful black-and-gold lacquered chest-on-chest from the Edo period." This now graces his Washington apartment, and it is only one of a total of seventy chests he owns. His collection of *tansu* is perhaps the largest and finest in the world. It is also utilitarian. The *tansu* are used appropriately as end tables and for storage.

Other functional *mingei*, or folk art, are standing oil lamps and handwoven textiles. A number of blue and white Edo-period porcelains and

continued on page 162

RIGHT: Highlighting the master bedroom is an early-Edo Japanese screen, *Battle at Uji Bridge*. The collection includes useful 19th-century Japanese furnishings: a low writing table and a pair of chests. On one chest (right), a Japanese stoneware dish is displayed. The other (left) bears a sculpted wooden Japanese pillow. Chair upholstery fabric by Brunschwig & Fils. ABOVE: Called a *kuruma-dansu*, this 19th-century Japanese chest has wheels. The Korean screen, known as *chaekkori*, depicts objects used in a scholar's study. Folk art includes a Japanese lamp.



Architecture: Robert A. M. Stern

TEXT BY VINCENT SCULLY
PHOTOGRAPHY BY PETER AARON









THIS BEAUTIFULLY constructed building, clad in natural shingles, with white trim, is in every way the strongest new house to be seen in some time. It was designed by Robert A. M. Stern, with Roger H. Seifter as associate-in-charge and Alan Gerber as assistant, and it marks the emergence of Stern—and his associates, whom Stern always faithfully credits—as architects of the first rank. Mr. Stern has been a distinguished critic and historian of modern architecture for many years (his most recent book, *New York 1900*, is nothing less than a new and more complete kind of architectural history), and, since leaving the Yale School of Architecture in 1965, he has designed a great many buildings, including some rather too spectacular houses. Only in the past few years, however, does he seem to have found a way to translate the forms that have influenced him into new unities that are largely his own, and which, as in the case of this house on Martha's Vineyard, are entirely convincing as well.

The broad frontal gable openly cites Stern's basic model, which is the Low House by McKim, Mead & White, of 1887, the climactic monument of the American Shingle Style. That house, destroyed by its owner during the 1950s as not "modern" enough, has in fact marked the center line of the Postmodern movement in the United States. Robert Venturi's great project of 1959, the first gun of the new Shingle Style, was based directly upon it. Indeed, Frank Lloyd Wright's own house at Oak Park, of 1889, had employed a similar frontal triangle, and Venturi's house for his family, of 1962, and his Trubek and Wislocki houses, of 1970, were more or less inspired by that building. So by the seventies a strongly

"This shingled home continues the tradition of seaside house architecture that emerged in the 1870s along the New England shore," says architect Robert A. M. Stern of his design for a residence on Martha's Vineyard. PRECEDING PAGES: The façade includes elements borrowed from the Shingle Style: the broad front gable, porches, and dormers. TOP: Appropriate to the seaside setting, a circular window—evoking an overscale porthole—penetrates the volume of the front gable. ABOVE: Perched on one of the highest sites of Martha's Vineyard, the house commands views of water on three sides. OPPOSITE: Rather than being conventionally tucked away, the staircase assumes unusual prominence as an open extension of the dining room. Rag rug from Stark Carpet.







traditional, even vernacular, movement was under way in America, one that was based on traditional American modes and materials and was in conscious revolt against the hermetic abstractions of the International Style.

Stern himself played a large part in that movement from the very beginning. While still a student, he had edited, in 1965, the now famous double issue *Perspecta 9/10: The Yale Architectural Journal*, in which he published, along with the essential work of Louis I. Kahn, that of all the young architects who were to become the masters of the following decades and who were, in fact, to lead the vernacular revival. Robert Venturi, then almost unknown, was foremost among them. Stern was his first critical champion, and it is therefore no wonder that Stern's own first house, of 1965, was closely modeled on Venturi's work and, beyond that, on its Shingle Style antecedents. Like all modern architects, though, Stern felt the need at that time to distort his models considerably, in order to produce highly original effects, and his buildings of the following decade tended to be marked by rather exaggerated distortions of Shingle Style originals. By the late seventies, however, Stern had begun to work his way into the heart of the vernacular and classical traditions, into basic shapes and traditional detailing. He was learning how to build—and decorate—as the original architects of the original Shingle Style had done. He was beginning to reach beyond fashion toward type, and was, most of all, relearning an age-old architectural language the International Style had forgotten how to use.

This house on Martha's Vineyard is an eloquent and powerful essay in that language. It is a symmetrical

TOP: Paneled like a ship, the inglenook in the living room differs from its Shingle Style prototypes by being airy and light in wood and fabric tones. Banquette, chair and sofa upholstery from Clarence House. ABOVE: Intrinsic to the dynamic spatial flow of the house, the enclosed porch, one of several, has the inviting quality of a comfortable living room. Wicker tables from Bielecky Brothers. OPPOSITE TOP: An axonometric drawing shows the balanced distribution of the rooms to either side of the central stairway. OPPOSITE: The rear porch, with a procession of piers, but sans conventional railing, opens the house to the vast terrain, the water and the sky.

pavilion, shaped by a sweeping hipped roof that feathers out gently to its eaves. These are supported not by round columns—whose muscular cylinders would have seemed to have too little load to carry—but by square piers, which can be read as static definers of spatial volume. The great bulk of the building can be seen from the sea, rising on the height of the island, above the village of Menemsha. In this view it looks a good deal like the work of such nineteenth-century Shingle Style architects as John Calvin Stevens, though its symmetrical massing, with its chunky outcroppings of dormers, also recalls that of the great English architect Sir Edwin Lutyens, of whom Venturi and Stern had been among the first contemporary admirers.

The house must be approached from the landward side. As the entrance drive mounts the last crest of hill before it, the frontal gable shoots up directly on axis ahead, and its enormous round window (the combination of gable and circle surely suggested by A. C. Schweinfurth's First Unitarian Church in Berkeley, California, 1898) dramatically explodes the scale. The drive then swings left to reveal the pedestrian pathway toward the front door, and the otherwise symmetrical gable is pierced by a columned alcove to direct the axis of movement. Except for that one fundamental interruption, the façade stretches laterally with an energy enormously enhanced by the curve of the shingled walls out and downward toward their water table. This is a splendid Shingle Style detail that Henry Hobson Richardson himself had often used for similar effects of sculptural mass and vitality.

Inside, the great circular window

continued on page 164



ILLUSTRATION BY HERSEY & KYRK



This house on Martha's Vineyard is an eloquent and powerful essay in an age-old architectural language.

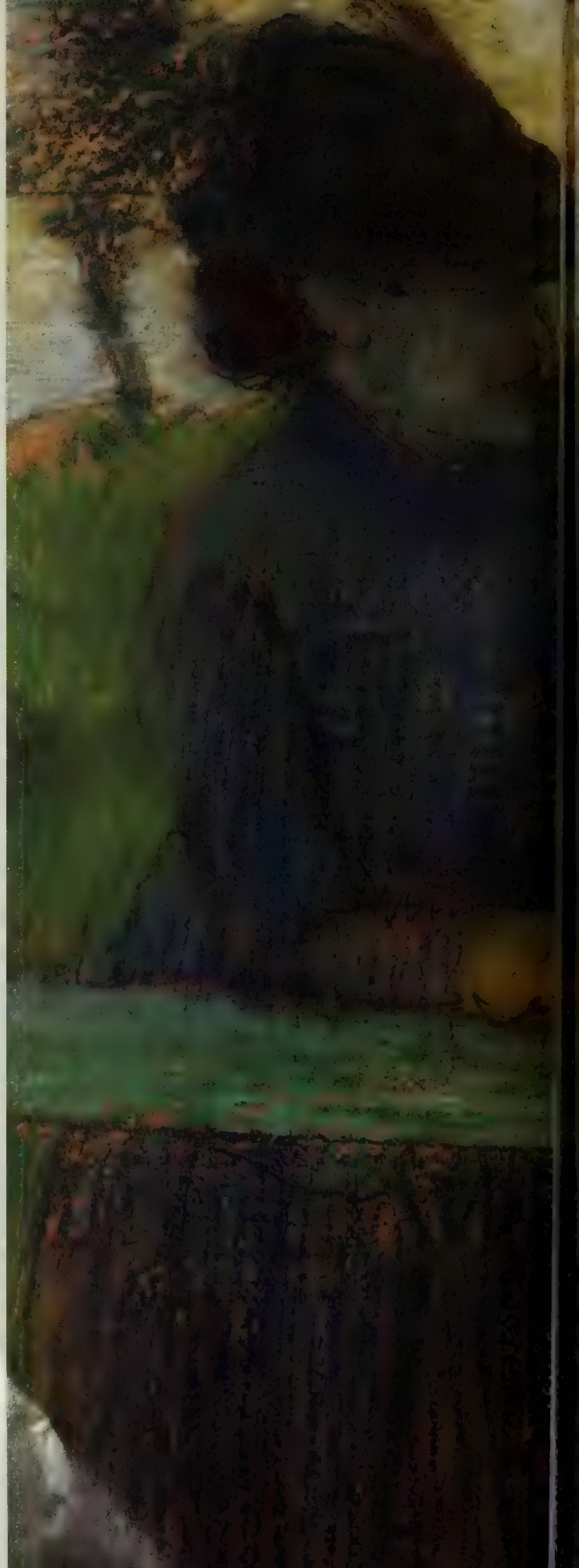
Art: Conversations

Intimate Scenes of Verbal Exchange

ANDRÉ MALRAUX ARGUES in *The Voices of Silence* that a masterpiece of visual art converses with itself down through the years; that it keeps up a continuing, death-defeating dialogue with itself that is "indefeasible by Time," and which preserves it as a masterpiece. This is observably true. It is also true that all great paintings and many good ones insist on conversations with their viewers as well as with themselves, forcing us into silent dialogues of stimulation and response. Some paintings, in fact, seem created expressly for these dialogues.

But while the history of art may be full of paintings conversing with themselves toward immortality, and a greater number of others insisting on silent conversation with their viewers, it contains relatively few paintings that urge us to listen or talk conversationally *within* them.

People with their mouths open in apparent address can be found depicted as far back in art history as Egyptian tomb paintings, and conversation of some sort has been used freely as a subject by painters in all those periods of history when human beings and their talk have been valued, and when social life was not overwhelmed by circumstances. As Somerset Maugham noted, conversation wants leisure; it presupposes a certain amount of calm, a context without sinking ships and rampant serpents, which very well may explain why it is so infrequently featured in twentieth-century paintings.



La Conversation, Edgar Degas, circa 1880. Pastel on paper; 21¼" x 26". Using loose strokes, yet maintaining a clear linear emphasis, Degas works with the fresh colors of pastel, a favorite medium. Here, he captures a moment between two women deep in conversation in a halcyon country setting. Galerie Schmit, Paris.



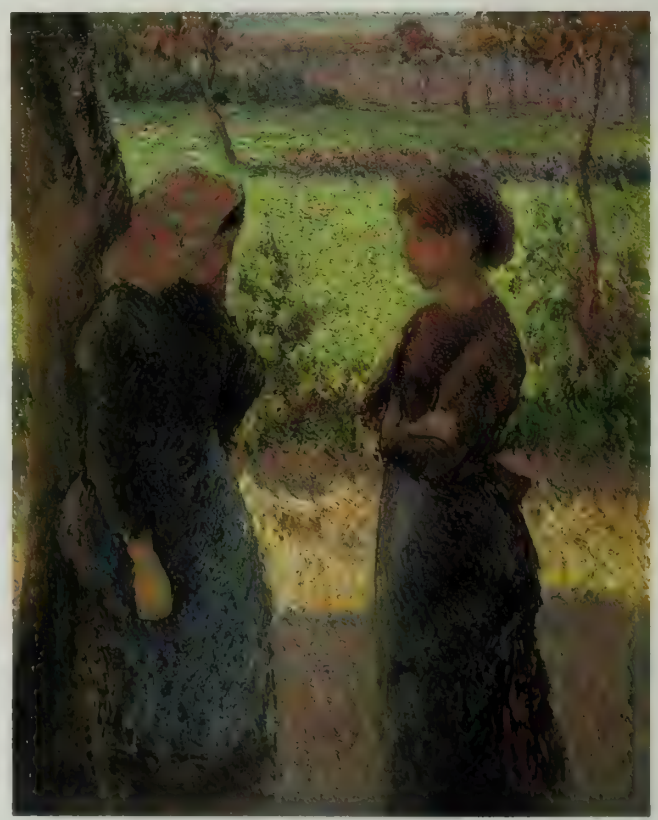
Conversation also presupposes something to say, and the means and inclination to say it, which probably accounts for the fact that there is very little depicted talk in paintings by children and primitives. Conversation is, in the final analysis, both a sophisticated and an optimistic mutual gesture, and it is found represented in paintings most often in those periods of human history when good humor, wit, and leisure have characterized everyday life.

But to represent conversation pictorially is not necessarily to invite a viewer into that conversation, and while many paintings do the former, very few manage the latter. A painting that makes us want to join the talk or listening going on within its frame is not necessarily a masterpiece; its only necessary characteristic is a sort of charm, a conjured iconography of expressed emotion, for which we do not need words to feel an immediate sympathy.

Because that sympathy is wordless, it is also timeless. There is an earthy conversation taking place between two pretty girls on a Greek vase from Vulci painted in the fifth century B.C. that makes us feel it could be going on today in some sorority house. Many of us could wander happily into any one of the dozens of fleshy conversations going on in the center panel of Bosch's *The Garden of Earthly Delights*, or sit on the rock by Titian's *Angelica and Medoro* and chat all afternoon with that robust, dallying couple. In the eighteenth century, all those enchanted conversations going on in fields and woods in the paintings of Watteau and Fragonard force us to almost *hear* the whispered wit and naughtiness.

Many of the paintings that most effectively charm a viewer into joining the conversations carried on within them are from the nineteenth century. Parts of that century as it is represented in the visual arts of Europe and America inspire recollections of a late summer afternoon, with children playing in a wide, darkening yard, and adults talking above them on a high veranda. Their conversation is as light and gay as that in Renoir's *The Luncheon of the Boating Party*, or as intimate and rascally as the gentleman's in Toulouse-Lautrec's *The Englishman at the Moulin Rouge*, and nowhere in it is there even a hint of the approaching dark and cold.

One particularly inviting painted conversation from the nineteenth century has some of that feel to it. It is an American work called *Bargaining for a Horse*, and it was painted by William S. Mount, in 1835, before the Civil War broke the country open and shut down all its easy dialogues.



OPPOSITE: *The Baths of Caracalla (Thermae Antoninianae)*, Sir Lawrence Alma-Tadema, 1899. Oil on canvas; 60" x 37½". Alma-Tadema renders the intimate interplay between three women seated amidst the grand architecture of the Roman baths of Caracalla. Owen Edgar Gallery, London. ABOVE: *La Causette*, Camille Pissarro, circa 1892. Oil on canvas; 15" x 12". By juxtaposing colors to create the effect of shimmering light, Pissarro infuses an idyllic scene with vibrancy. Maîtres Le Roux and Mathias, c/o the Hôtel Drouot, Paris.



Done in the farm country of Long Island, it shows a lovely saddled mare in the background, and, in the foreground, an older man and a younger one, whittling and talking price. There is a cool, clear light in the barnyard, and shade trees out behind a fence. The older man is stubborn, the younger one cheerful but determined. They seem to have all day for this transaction. Every conversational motion between the two of them, every thought already voiced, or about to be, is as clear in the painting as the weathered shingles on the roof of the barn. It is easy to imagine Mark Twain in this painting, shuffling his feet in the dirt and adding his two-bits worth, and it is impossible not to hear within it an unmistakably American tone of voice.□

—*Charles Gaines*

A novelist and nonfiction writer, Charles Gaines is the author of *Stay Hungry* and *Dangler*. He also writes for films and television.





RIGHT: *La Conversation* or *Madame Vuillard en peignoir à fleurs rouges*, Edouard Vuillard, circa 1905. Oil on paper, laid down on panel; 17¼" x 21¾". Vuillard's association with *Intimisme* is reflected in this personal domestic scene. Thomas Gibson Fine Art Ltd., London. ABOVE: *Intimité*, Gustave de Jonghe, date unknown. Oil on board; 24" x 30". De Jonghe, a Belgian painter who settled in Paris, concentrated on portraying the women and family life of the Second Empire, as evidenced by this interior scene. Berko Fine Paintings, Paris.



Historic Houses: First Laird of Abbotsford

Sir Walter Scott's Gothic Revival Fantasy

PHOTOGRAPHY BY DERRY MOORE

A GRAY STONE MANSION with crenellation, towers, high roofs and a host of chimney pots; a garden dark with yew and privet—these are the backdrops in many a moonlit Gothic tale. Such settings flourished not just in fiction, but in reality—in the solid, grandiose style of architecture enjoyed by the Victorians.

The inspiration for this era of industrious builders owes much to Sir Walter Scott, a spellbinding storyteller and one of Scotland's most enduring heroes. It was Scott's genius to give form to his fantasy life not only in his prolific writing, but in the stones and mortar of *Abbotsford*, the country estate and baronial manor he built in the Scottish Border country.

That Scott was more interested in creating Abbotsford than in writing poems and novels is suggested by his voluminous correspondence, particularly with his friend the actor Daniel Terry, who was Scott's liaison with architect William Atkinson. Scott's letters in part concerned themselves with minute details about the house he was building—about doorknobs and hinges, and with plans for special pieces of furniture, such as bookcases with adjustable shelves. Indeed, his fantasies gave birth to a style of decoration when, up and down the Empire, middle-class Victorians took Abbotsford as an emblem of status—and an architectural blueprint. The style included such elements as colored glass windows, arms and armorial devices, hunting trophies and dark oil paintings of the Highlands.

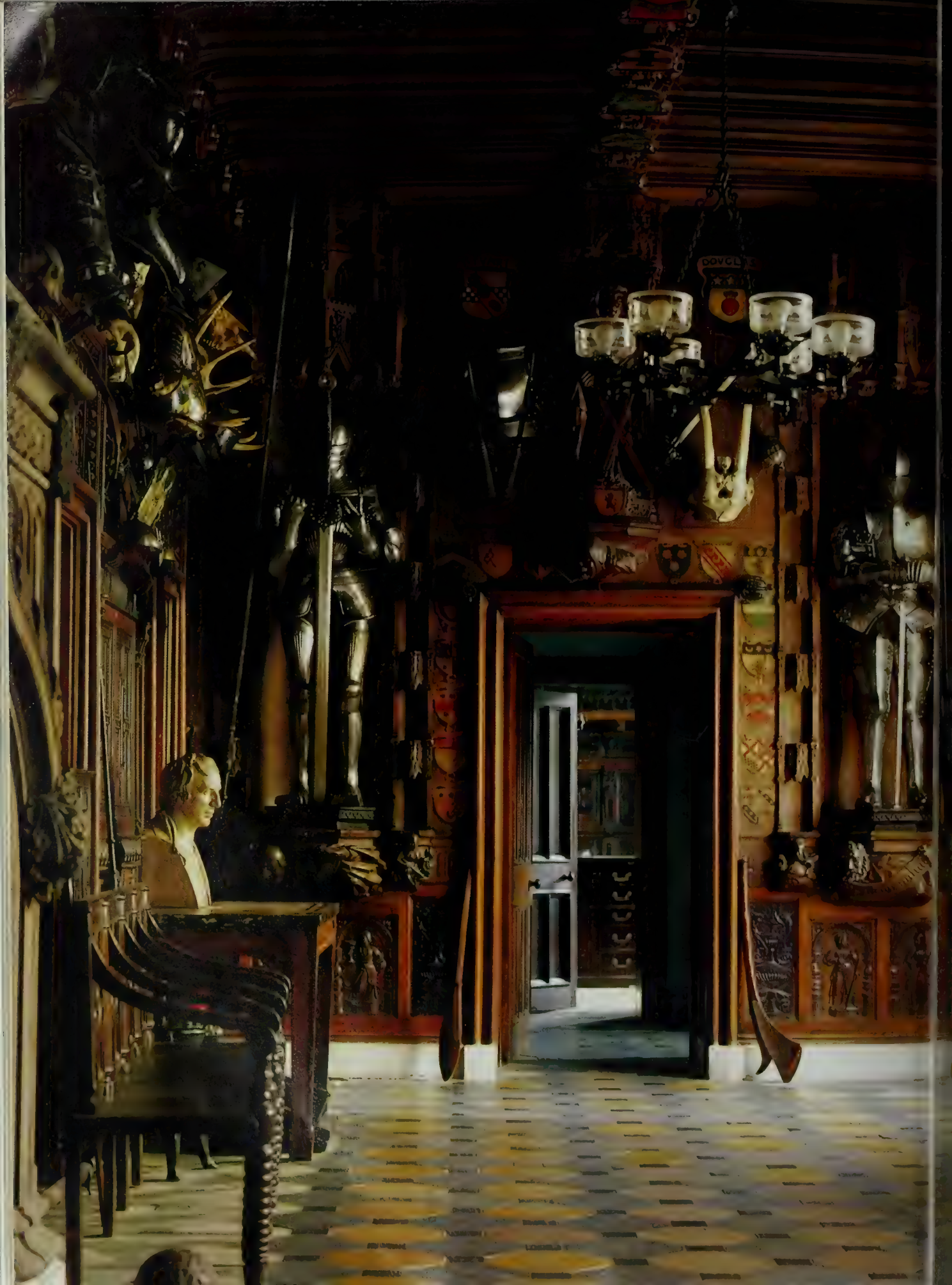
When they were first married, Scott and his wife, Margaret Charlotte Charpentier, acquired a Georgian house in Edinburgh and a country cottage. They spent half of the year in each of their homes, and Scott continued to write wherever they happened to be. Later, he leased *Ashiestiel*, an unpretentious house on the river Tweed, where he wrote his first great works, including the poems *The Lay of the Last Minstrel* and *The Lady of the Lake*.



In 1812, the Scotts, by now a family with four children, and servants and farmhands, moved on to *Cartley Hole*, a 110-acre farmstead six miles along the Tweed from Ashiestiel.

RIGHT: Sir Walter Scott (1771–1832) devoted the proceeds from his popular and prolific writings to the creation of Abbotsford, a Gothic Revival baronial manor reminiscent of a setting from one of his own romantic novels. ABOVE: A full-length portrait by Sir William Allan depicts the author and first laird of Abbotsford.







OPPOSITE: Contributing to the Medieval tenor of the oak-paneled entrance hall is part of Sir Walter's extensive collection of armor and antique weapons. The armorial shields are those of Border country families and of Scott's own ancestors. The bust is of Wordsworth. ABOVE: Adorning the drawing room are portraits of Sir Walter, by Sir Henry Raeburn, 1808, and of the writer's mother, by Sir John Watson Gordon. The walls are covered with hand-painted Chinese wallpaper, a gift from Sir Walter's cousin Hugh Scott of Draycott.

When Scott acquired his first acres, the fields on which his *cottage orné* would one day rise were still rough ground. Across the meadow was the river, flowing through the loveliest valleys of the Border country.

Scott dubbed the new house "Old Mother Redford's Cottage," a droll reference to the family who had tenanted the property before he bought it. More seriously he called the estate Abbotsford, for the land once belonged to the monks of Melrose.

A drawing of the farmhouse as it looked in Mother Redford's day shows a one-story house with two rooms. The Scott family used one of these rooms as a dining room, study and schoolroom all rolled into one. For privacy when he was writing,



Scott gave form to his fantasy life not only in his writing, but in the stones and mortar of *Abbotsford.*

Scott worked behind a curtain. He had a tremendous facility for writing and could set down a manuscript at an extraordinary speed, with scarcely any need for revision.

Although from the start Scott had plans for enlarging the house, it took several years, during which his fame and fortune increased, for his program to materialize. In 1818, five years after he had begun writing the successful Waverley Novels, Scott was finally able to add a two-story extension to the old farmhouse: On the ground floor were an armory for his considerable collection of armor and antique weapons, a dining room, a study and a conservatory; and on the floor above, three bedrooms. A few years later the old farmhouse was





2.



4.



completely torn down, and the present main block of Abbotsford was built. During these years, in 1820 to be precise, Walter Scott was created a baronet by King George IV.

Though Scott harked back to the romance of the past in his writing, he was well ahead of his time in such practical household matters as plumbing, lighting and heating. In fact he was one of the first Border country landowners to install gas lighting and to make his own oil gas.

An energetic man, the laird of Abbotsford liked to ride, or take the carriage and visit friends, or walk about his estate inspecting the thousands of trees he had planted. Besieged with invitations when he was in London, he loved to entertain, and in his own

OPPOSITE: In 1935 secret drawers containing correspondence between Sir Walter and his wife were discovered in his desk in the study. The gasolier, installed before gas lighting was common, recalls Scott's modernity. ABOVE: 1. The dining table was made of old oaks from Drumlanrig Castle. 2. The bust of Sir Walter Scott, in the library, is by Sir Francis Chantrey; the painting of his elder son, by Sir William Allan. 3. Enriching the anteroom to the armory are colored glass window borders. 4. Clipped shrubbery adds formality to the garden.



Herbaceous borders color the path to the Peach House, behind which tall trees bear witness to Scott's inveterate tree planting.

home was an affable host. Among the guests he welcomed to Abbotsford were Prince Leopold of Belgium, Prince Gustavus of Sweden, William Wordsworth, Washington Irving, and the dramatist Joanna Baillie.

According to the present laird of Abbotsford, Mrs. Patricia Maxwell-Scott, a direct descendant of Sir Walter, the presence of the first laird is still very much felt in the family home. The private quarters, informal in atmosphere, still bustle with life. Off the vaulted passage is a sitting room finished in comfortable country house style, with cheerful chintzes, and a log fire burning behind the highly polished brass fender. And by the river Scott loved, little has changed. The rowan, with berries scarlet in autumn, the briar rose and the blue dragonflies in summer, all bear peaceful witness to the past.□

—Elizabeth Dickson

London correspondent Elizabeth Dickson comes from the Border country and spent part of her childhood at Ashiestiel.

CALL THE U.K. $1.25
FIRST MINUTE



With AT&T, you can dial a 1-minute minimum call to the United Kingdom or Ireland for just $1.25. Additional minutes, only 76¢ each. So even a nice long visit is a bargain. Dial the call yourself any night from 6pm to 7am. No International Dialing in your area? You get the same low rate as long as special operator assistance is not required.

AT&T. We Bring The World Closer.

Region / Dialable Countries	Rate Levels	First minute	Additional minute	Hours
UNITED KINGDOM / IRELAND	Standard	$2.08	$1.26	7am-1pm
	Discount	1.56	.95	1pm-6pm
	Economy	1.25	.76	6pm-7am

Add 3% federal excise tax. Want to know more? Call our International Information Service, toll free: **1 800 874-4000**

AT&T



Whisper Colors.™
They're soft-spoken, but they make quite a statement.

Because now, you can maximize the effect by continuing the colors on the walls.

American-Standard has invited American Olean to provide tiles in our Whisper Colors palette of Shell, Heather and Sterling Silver. The result: Tiles in the same translucent shades. In solids or patterned

The continuity of design e carries over to the faucet han

nt © 1984 American Standard Inc.



OW, A LITTLE COLOR CAN GO A LONG WAY. EVEN TO THE WALLS.

hey're in corresponding
ent colors.
t's a new concept in bath
gn: fixtures and tiles that were
ifically made for each other.

Thanks to American-Standard, you can now have a bath where the color just flows and flows.

For our nearest showroom and a brochure on Whisper Colors, call us at 1-800-821-7700 (Ext. 4023). In Alaska or Hawaii, 1-800-821-3777 (Ext. 4023).

AMERICAN-STANDARD
It's not just a bath. It's a room.

Tranquil Manhattan Interiors
continued from page 104

apartment we tried to achieve a quality of serenity that wasn't there before," says Billie Tsien.

This soothing plan, which cultivates, but doesn't overplay, the grandeur of the premises, is evident in various striking and subtle ways. Quickly noticeable is the symmetry with which doors and windows line up with each other, and the inter-

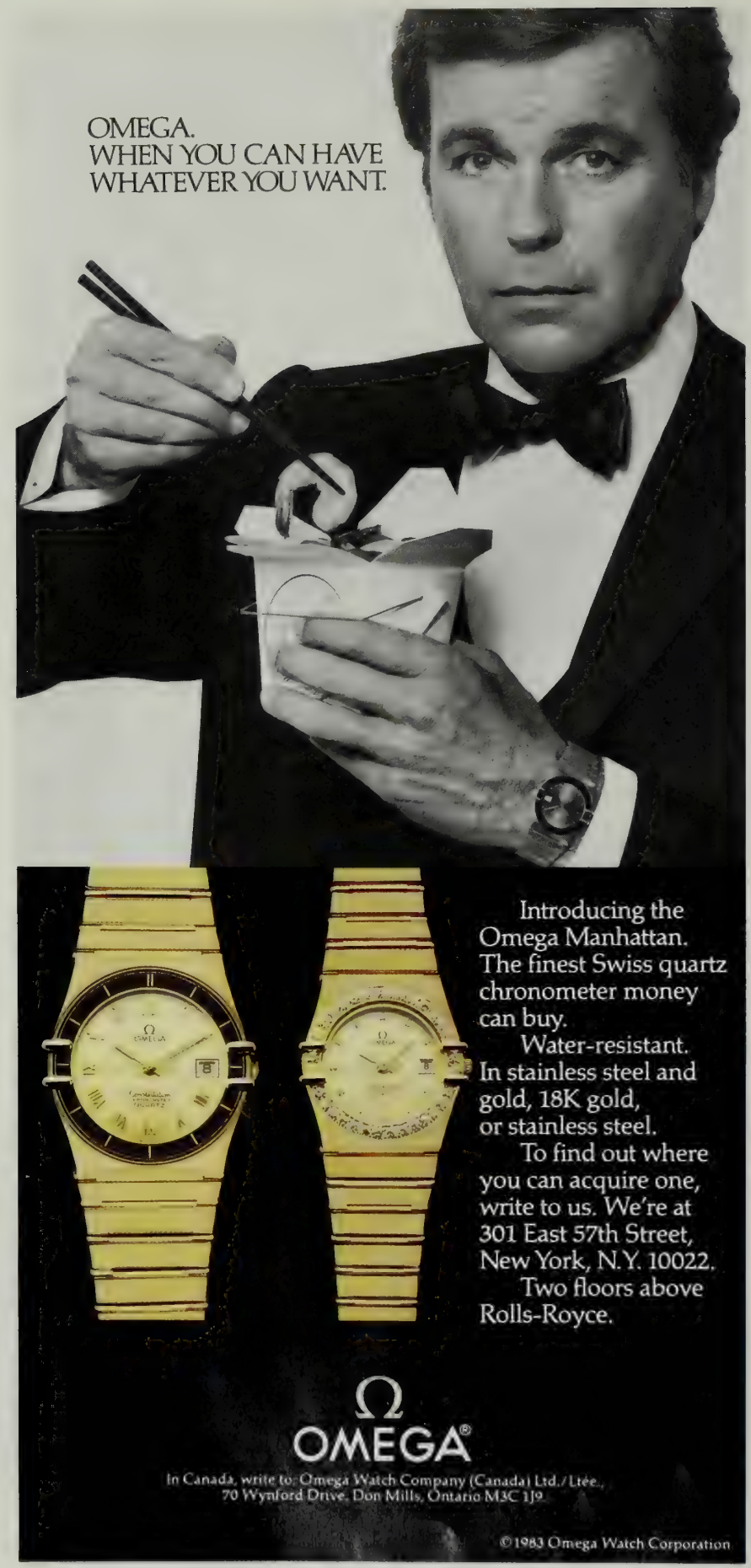


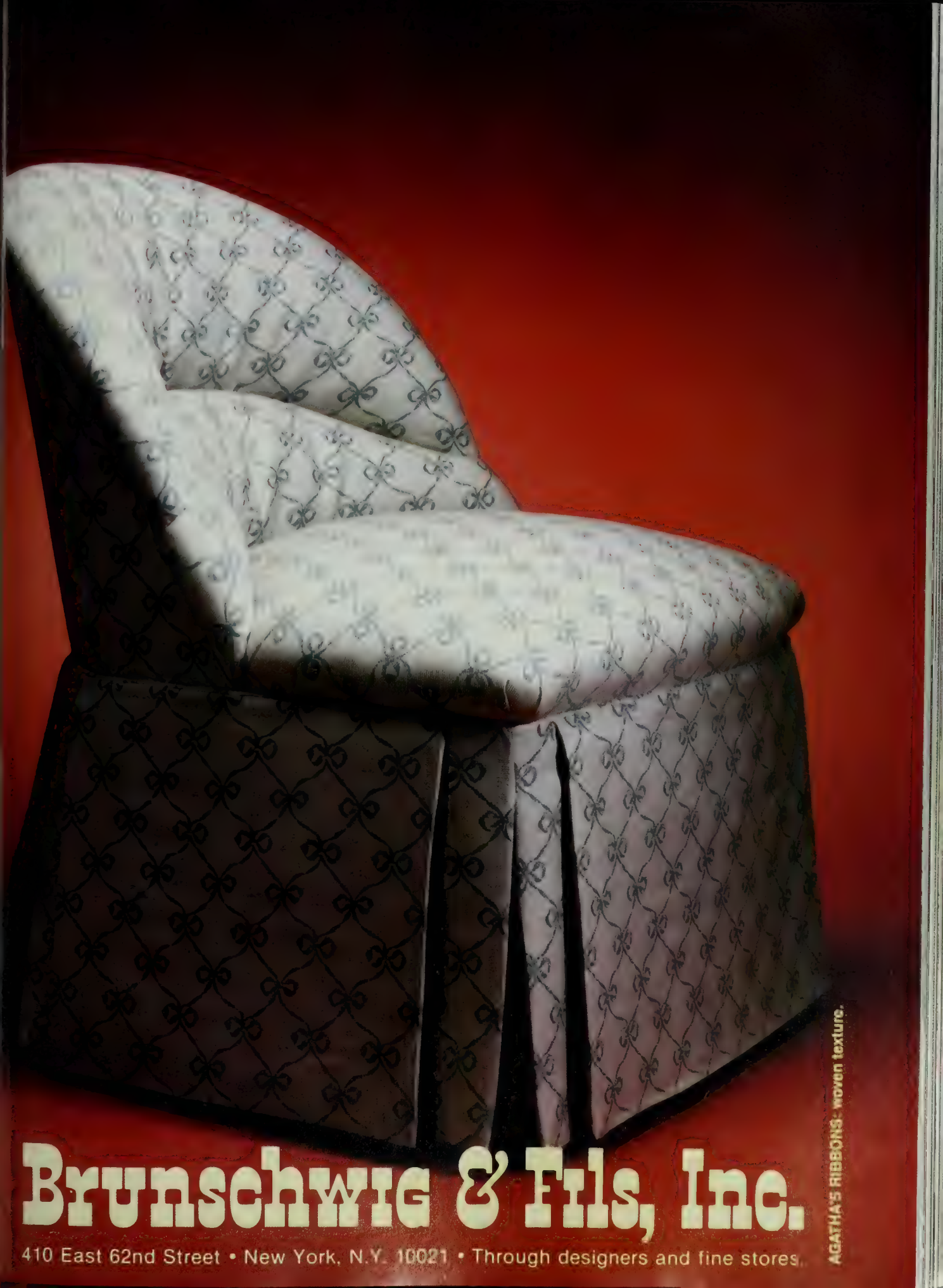
At the entrance to the master bedroom is a sculpture-light fixture of wire glass, copper banding and Alberene, by Tod Williams.

relatedness of the entrance gallery to the rooms surrounding it. Less apparent, but no less satisfying, are such careful complements as the living room carpet patterned to echo the mullions in the nearby windows—touches that soften what otherwise might be a rather intimidating setting. And apparently the residents agree: "We ruled out any architectural trademarks, and the décor does not dominate. There's no jarring space here. Everywhere your eye falls you can easily find something rhyming with something else."□

—*Avis Berman*

Avis Berman is currently writing a biography of Juliana Force, the first director of New York's Whitney Museum of American Art




Brunschwig & Fils, Inc.
410 East 62nd Street • New York, N.Y. 10021 • Through designers and fine stores.
AGATHA'S RIBBONS: woven texture.



Jenn-Air. The grill-range for the 80's.

Jenn-Air is the Grill-Range designed for the way we live now.

Our unique surface ventilation system lets you grill indoors without an overhead hood.

Our convertible countertops let you snap in any accessory you choose to buy in seconds—grill, griddle, shish kebab, rotisserie, french fryer/cooker or wok.

Yet it's easy to cook with and keep clean. Most parts drop in the dishwasher. The cooktop wipes clean with a damp cloth.

Jenn-Air Grill-Ranges come in a variety of countertop models—single, twin convertible or tri-convertible and can be installed in a counter or an island.

Match it up with a Jenn-Air Wall Oven for a kitchen that's perfectly designed for the 80's.

See your Jenn-Air dealer for a demonstration. He's in the Yellow Pages.

Jenn-Air.
The finest cooking system ever created.

© 1984 Jenn-Air Corporation. Jenn-Air is a registered trademark of Jenn-Air Corporation.



opitone original, our Irish River collection offers you a dis-
ively unique octagon design. Perfect in either commercial
sidential installations.
Frames and virgin vinyl strap available in 20 designer
rs. Use your imagination with chaises, dining tables,
s, ottomans.

Write or call for our free 76 page 1984 catalog today. Your files may be obsolete without it.

Tropitone Furniture Company, P.O. Box 3197, Sarasota, FL 33578 (813) 355-2715;
5 Marconi, Irvine, CA 92714
(714) 951-2010

tropitone
Probably the finest

a: 292-7359 **Chicago:** 644-6164 **Dallas:** 651-7013 **Denver:** 399-2922 **High Point:** 889-9962 **Houston:** 965-0123 **Irvine:** 951-2010 **Los Angeles DC:** 747-1601 **Los Angeles PDC:** 659-0116
Miami: 573-5114 **Miami:** 757-0659 **New York:** 753-3377 **Philadelphia:** 567-5663 **Phoenix:** 274-0878 **San Francisco:** 626-1075 **Sarasota:** 355-2715 **Seattle:** 763-0422

John W. Gruber
continued from page 134

"transitional" porcelains of the Ming Dynasty (1368-1644) are not merely for display, but are used for dining.

The design of the Washington apartment took the same careful thought and planning as did the collection itself. In designer Antony Childs's respectful and sensitive plan, all furnishings were chosen to complement the Oriental pieces.

He selected neutral shades, which he calls "Sung Dynasty colors"—celadons, putty beiges, gray greens.



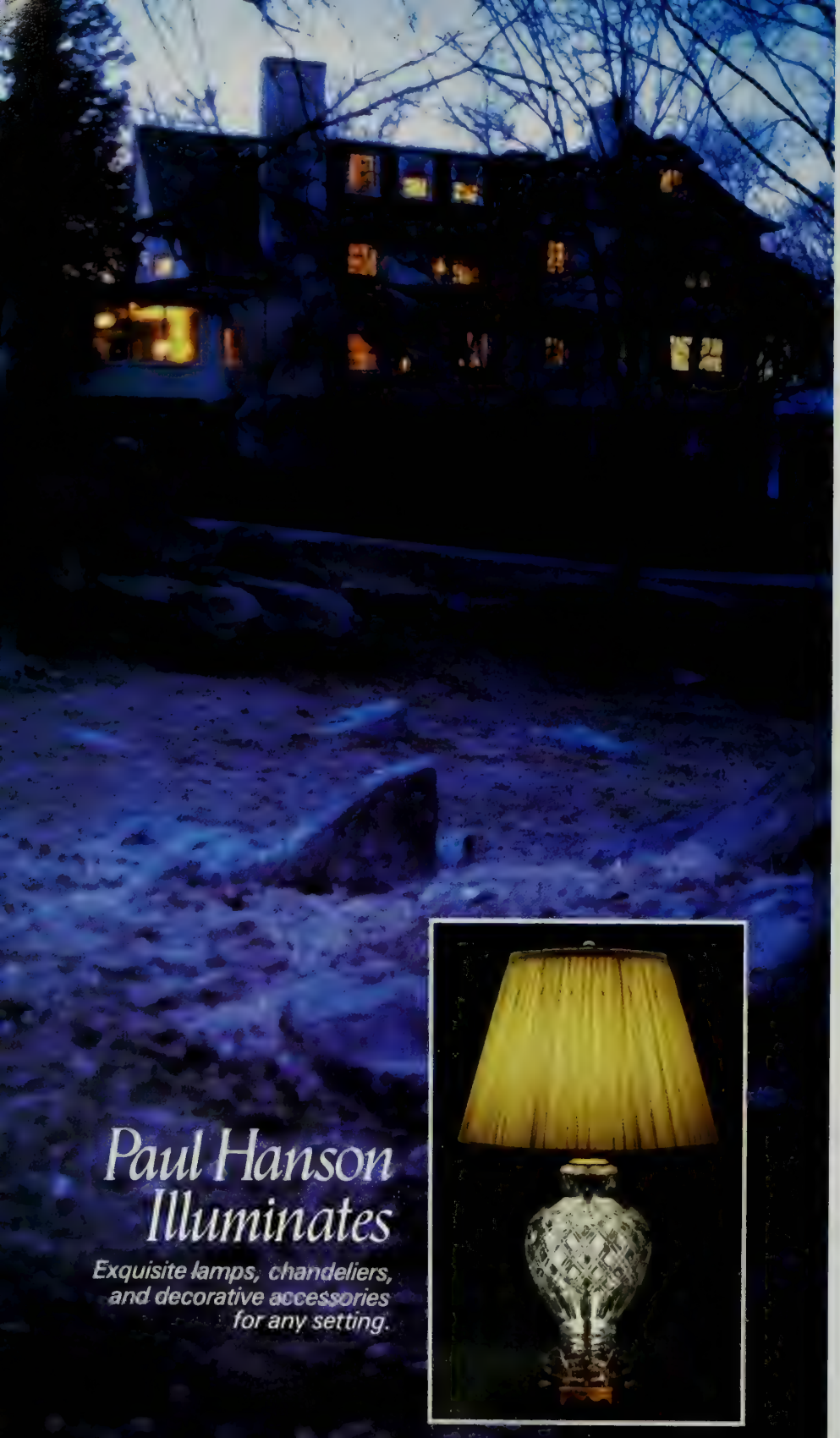
The sitting room of the guest suite features a 15th-century Japanese triptych. The pair of *huang hua li* wood cabinets is from the Ming Dynasty; the red lacquer chest is from Korea.

Rugs were commissioned in Puerto Rico, and some resemble traditional geometrically patterned Japanese floor coverings. John Gruber's recent collection of rare Ming Dynasty furniture, made from prized *huang hua li* wood, is used as a graceful, harmonious "frame" for the Oriental paintings, screens and porcelain.

One journey has come full circle for Mr. Gruber. He has recently retired and now has time and leisure for extensive travel, especially to Nikko, to his Japanese mountain home with its renowned moss garden. Like any ending, it is also a beginning—of a new and fascinating phase in John Gruber's life.□

—Joanna Shaw-Eagle

A free-lance writer specializing in Asian art, Mrs. Shaw-Eagle contributes to numerous art magazines and other publications.





"One of these days."

If you've said it once, you've said it a thousand times.

One of these days, you'll get the hall closet in order. One of these days, you'll reread a novel that moved you once.

And, one of these days, you'll take that promised cruise.

A cruise, we hope, with all the sights, sensations and style of a Royal Caribbean cruise.

Days spent in mastering a new sport. Finding a shell you'd never see near the old beach cottage. Sampling a drink that looks more like dessert.

And nights that make you wish the music, and the cruise, would never end.

A Royal Caribbean cruise is a chance to do a lot of things you've never done before.

And you can do all of them, one of these days.

Or you can do them now.

See your travel agent about a Royal Caribbean cruise. For seven, eight, ten or fourteen days, year-round from Miami.

You may end up wishing for one of these days, all over again.

ROYAL CARIBBEAN

Song of Norway, Song of America, Nordic Prince, Sun Viking. Ships of Norwegian Registry.

Don't Let Life Pass You By.





Robert A. M. Stern
continued from page 141

lights the stair hall, to be echoed by a smaller circle of light on the seaward side. Here, too, some of the essential lessons of traditional detailing have been learned. The walls are of those beaded vertical boards in which the interiors of almost all American cottages used to be sheathed. They are controlled by flat white stripping, which sometimes scales them down



The circular window, which floods the wood-paneled stairwell with light, carefully reiterates the gridlike pattern of the stair railing.

into panels, and elsewhere allows them to leap vertically upward in space. The stair railings, too, might well have been designed by Arthur Little or William Ralph Emerson or another of the Shingle Style architects whose summer houses are still the grandest monuments of these coasts, among which this building can now take an honorable place.

Its light, airy interior spaces, shaping a whole natural landscape of their own, play a large part in creating that sense of inevitable ease and distinction. In those spaces the stairs are of great importance. The exploitation of stairs and their possibilities for spatial release had opened up the original Shingle Style in three generous dimensions. Wright had turned against them, hidden them away. The

continued on page 166



The lapidary outwits the chameleon.

This camouflage artist had plenty of time to turn the color of our malachite counter. But he proved a disgrace to his kind. However, we don't believe any of his brethren could have done better. Equalling the extravagance of the malachite counter, the bowl with high density gold coating. ☐ This lavatory counter also available in tiger eye and lapis lazuli, is but one imaginative use of our semi-precious stones. But the decorative possibilities are infinite. Our staff is prepared to help you introduce the opulence of rose quartz, malachite, tigers eye and lapis lazuli in furnishings throughout your home.

Sherle Wagner

60 East 57 Street, New York, N.Y. 10022 PL 8-3300

For Illustrated Catalogue Send $5 to Dept AD

© 1983 Sherle Wagner Corp.



Write for our free brochure • Pickard, Inc., Dept. 126, Antioch, Illinois 60002

You're invited to an Aristocratic Weekend in New York

Now enjoy the most sumptuous side of New York life at the renowned Regency, New York headquarters of the rich and royal from across the world.
More than a hotel weekend, it's your entrée to life at the top.

3 Days/2 Nights, $149.95
per person, double occupancy,
Friday or Saturday arrival only. Effective through September 9.

Plan includes palatial accommodations, Champagne Brunch in Le Restaurant, cocktail in the Regency Lounge, the Sunday N. Y. Times delivered to your room, complimentary parking, all taxes and gratuities on above items.

The Regency Hotel
Park Avenue at 61st Street, New York 10021 • (212) 759-4100 • Telex: 147180
See your travel agent or call toll-free 800-223-0888.
(In New York State, call toll-free 800-522-5455.)

Robert A. M. Stern
continued from page 164

International Style had, on the whole, similarly abandoned them. Now Stern brings them, too, into his repertory of traditional forms. His open stair hall also acts as a central living hall, as it had done in the older cottages, but the entrance does not open into it, but is angled toward the living room. There the voluminous bay window, dynamically visible from the entrance side, sweeps round under the porch ceiling and affords the first unimpeded view of the sea. The interior is all paneled like a ship, open and full of light, but the flow of space is countered by a deep inglenook sunk right into the heart of the house. The inglenook, too, constituted an important feature of Shingle Style interiors. It was employed by Frank Lloyd Wright in all his early houses. He loved it because of its archetypal sense of shelter, and its antecedents do, in fact, lie deep in the traditions of American Colonial architecture, whose revival had played a large part in the formation of the nineteenth-century Shingle Style itself.

The inglenook is the ultimate cavern by the fire, but beyond it the broad porches of Stern's house offer a complementary, and here an overwhelming, experience as they open out grandly to the stunning view, stretching our angle of vision to include what seems to be the whole of Narragansett Bay beyond the Newport shore. Now the square white piers with their beaded corners come into their own as solid, monumental definers of that enormous space. The interiors of the house all push out toward them or, on this side, withdraw from them, leaving them out there alone to define the ultimate volume of controlled space and to affirm its human stance in relation to the view. Under them the porch flooring flows outward as if pulled by the distances, but they stand firm, gleaming white and majestic, confronting the blue edges of the world. □

Vincent Scully, Sterling Professor of the History of Art at Yale, has written many books on architecture, including *The Shingle Style.*

The headquarters of urbane development



BALLANTRAE

Ballantrae, 1078 Madison Ave., N.Y., N.Y. 10028, 212-988-4410



"AHH-HA. THE SIGN OF AN ENERGY-EFFICIENT HOME."

ntroducing the Thermal 'rafted™ Home program :om Owens-Corning. It's he sign that the home you uy is designed to be more nergy-efficient than other omparable homes.

The new home buyer, be-ore he moved in, has always ad to live with one great un-nown: how big a bite were iel bills going to take in his ionthly budget?

Until now.

Because, today, a lot of omebuilders are working with wens-Corning, the building roducts manufacturer, to build totally new kind of home. A ome designed from the begin-ing around a state-of-the-art mputer system, to be energy-fficient. A home constructed ith quality insulating mater-ls and construction techniques. Thermal Crafted Home.

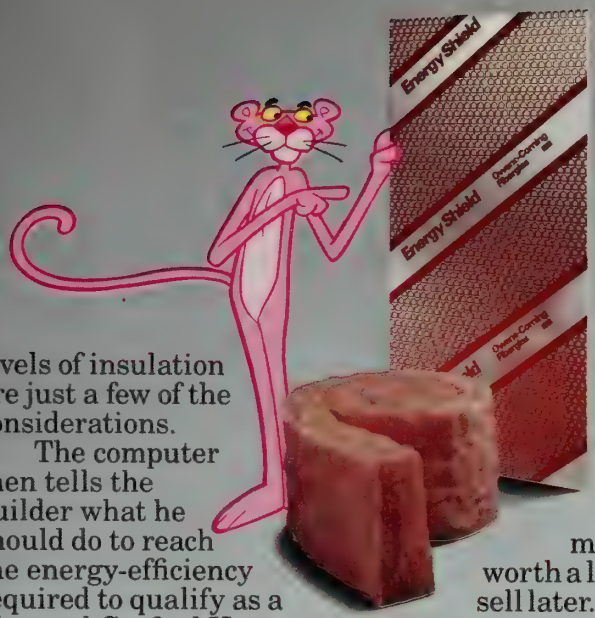
COMPUTER ANALYZED HOME DESIGN.

To build a Thermal Crafted lome, your builder works with Owens-Corning and



ur computerized esign system. This allows him to evaluate his home plans and the use of various construction options to save energy.

The direction a house faces, the type of windows used, or the



levels of insulation are just a few of the considerations.

The computer then tells the builder what he should do to reach the energy-efficiency required to qualify as a Thermal Crafted Home.

BUILDING PRODUCTS THAT BUILD ENERGY SAVINGS.*

The energy-efficiency of a home is affected by all the elements of construction. So a Thermal Crafted Home isn't only designed well. It's also built with energy-saving materials, such as famous Owens-Corning pink Fiberglas® insulation. Or, if the plans call for insulated sheathing, the new Owens-Corning Energy Shield™ sheathing.

A COST OF LIVING DECREASE.

While a Thermal Crafted Home is designed to save you money on your heating and cooling costs every month, it may also help you buy the home you didn't think you could afford.

With a conventional home, utility costs can eat up a large chunk of your monthly budget. But, with a Thermal Crafted Home, the money you save on heating and cooling could help you carry a larger mortgage.

And, as much sense as a Thermal Crafted Home makes now, it may be worth a lot if you decide to sell later. It's easy to see that as fuel costs rise, so will the resale value of energy-efficient homes.

LOOK FOR THE SIGN.

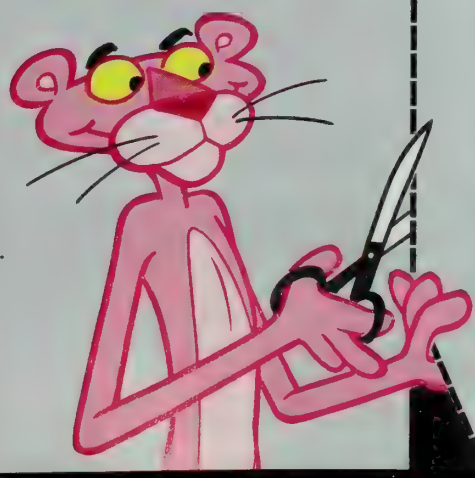
A Thermal Crafted Home is one more way you can be sure the home you're buying is your best home value. Because it's backed by state-of-the-art thermal design technology, energy-saving building materials and your builder's commitment to energy-efficient construction.

Look for the sign of an energy-efficient home when you're looking for a new home. Or ask your builder about his Thermal Crafted Homes.

*Savings vary. Higher R-values mean greater insulating power.

OWENS/CORNING
FIBERGLAS
TRADEMARK ®

© O.-C.F. Corp. 1983
® & © 1983 United Artists. All Rights Reserved.



Please tell more about the Thermal Crafted™ Home program from Owens-Corning. Clip and send to:
B.P.V. Meeks
Owens-Corning Fiberglas Corp.
Fiberglas Tower
Toledo, Ohio 43659

Name_____

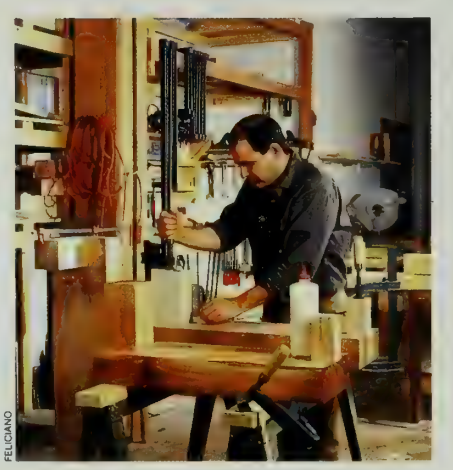
Address_____

City_____

State_____ Zip_____

More Motion, More Dislocation — The Art of Joel Shapiro

HE APPROACHES some of his favorite tools with the same feelings that attract many people to horror movies: "I love saws," sculptor Joel Shapiro confesses. "They terrify me." Indeed, saws are a heavy presence in his New York studio, which houses enough carpentry tools to outfit a small furniture factory. A massive table saw dominates one area. As Shapiro switches it on, to slice an inch from the length of a plank, it roars and whines like a jet engine, drowning out street noise, conversation and thought. More gleaming, pronged saw blades hang like a collection of exotic weapons from the side of a tall storage cabinet. Not far away is a powerful planer, no less deafening or dangerous to operate. Shapiro uses it to shave rough timbers down to the smooth geometric beams he composes into sculpture. Glancing from a stack of unplaned blocks to the machine, he decides, "I really could use a bigger one."


FELICIANO

Sculptor Joel Shapiro, shown in his New York studio, is known for deceptively simple "stick figures" made of blocklike slabs of wood. BELOW LEFT: "Some are models for larger pieces; some are not; some are wood patterns for cast pieces; some are discarded," says Shapiro of a mixed group of smaller works. BELOW RIGHT: Limbs akimbo, a work in progress—with clamps still attached—seems to vault over a finished piece from 1982.

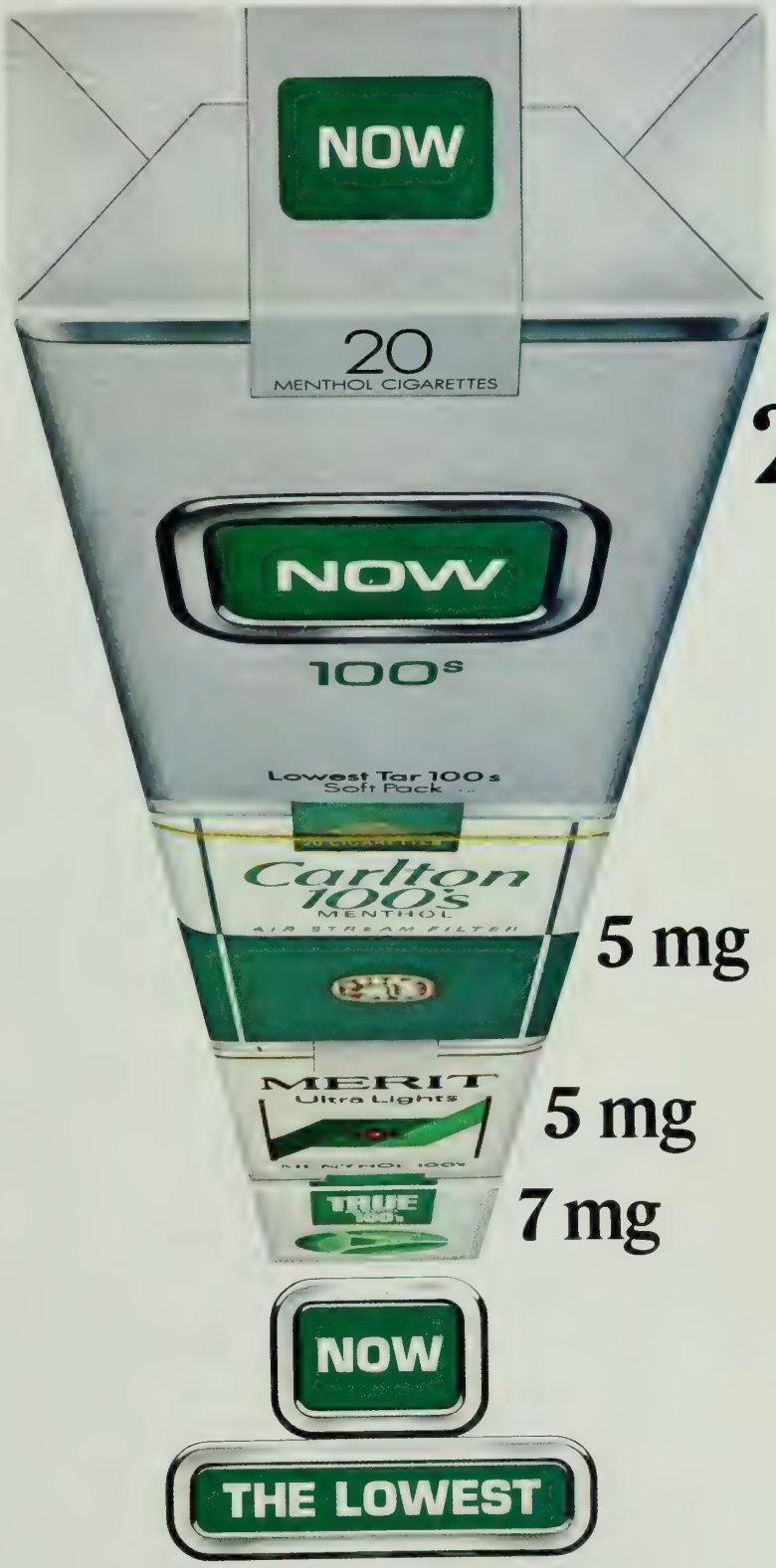
The sculptures Shapiro pieces together in wood look like simple stick figures, yet they bristle with expressive energy. Critics credit him with helping to reintroduce the human form into contemporary sculpture, in response to its banishment by Minimalists such as Carl Andre and Donald Judd. "These works are figurative," he acknowledges, "but they function abstractly." He limits himself to working with rectangular


FELICIANO


FELICIANO

continued on page 174

Above all, the lowest.



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

SOFT PACK 100s FILTER, MENTHOL: 2 mg. "tar", 0.2 mg. nicotine av. per cigarette, FTC Report MAR. '83.

Competitive tar levels reflect either the Mar. '83 FTC Report or FTC method

NOW. THE LOWEST OF ALL BRANDS

© 1984 R. J. REYNOLDS TOBACCO CO.

THE 1984 CHRYSLER NEW YORKER

Chrysler's most technologically advanced luxury car.



You have never been so well informe

There has never been a luxury car like it. The sleek new Chrysler New Yorker brings you impressive new electronics, a superior Protection Plan and the option of exhilarating new turbopower. Without question, this is Chrysler's most technologically advanced luxury car.

Compare it carefully to other luxury cars. You enjoy front wheel drive for better traction on wet surfaces. You ride quietly and smoothly, surrounded by plush room and a bounty of luxuries. And you are served by ingenious new electronics.

You command new electronics and turbopowe

Enter the New Yorker and take control. The new gra message center informs you, and the electronic voice monitors and reports instantly on 11 vital functions. A command is optional turbocharging, the exciting new achieve even more power. Just step on the accelerator and fuel-injected turbocharged engine delivers true luxury ca formance at its finest.

Notice that your car has been carefully fitted, finishe

*Whichever comes first. Limited warranty. Deductible applies. Excludes leases. Ask for details at your Chrysler-Plymouth dealer. **Use EPA est. MPG for comp Administration safety recalls for '8



) comforted and protected in a luxury car.

)ped. Among your standard luxuries are automatic trans-on, power windows, power steering, power brakes and remote controlled power mirrors. Your front seats are new dual pillow style recliners, and of course, you can choose xury of rich leather seating.

5 year/50,000 mile Protection Plan.

The New Chrysler Technology brings you the best built, best ed American cars.† Your car's engine and powertrain are protected for 5 years or 50,000 miles;* and its outer body is protected against rust-through for the same period.

Nobody else offers you 5/50 protection in a luxury car.

And nobody else offers you such a luxury car.

Buckle up for safety.

31 EST HWY **23** EPA EST MPG••

The best built, best backed American cars.

Chrysler

leage may vary depending on speed, trip length and weather. Highway and California ests.lower.†Based on percent of National Highway Traffic Safety s designed and built in North America.

More Motion, More Dislocation — The Art of Joel Shapiro
continued from page 170

beams, and forms made by combining them, precisely because these provide such a rough approximation of the human anatomy. "I don't want to make sculpture that can be seen in only one way," he says. "I'm interested in the way a piece can shift from looking like a figure to looking like a bunch of wood stuck together; the way it configures and disfigures at the same time." Yet once the analogy to the human body is seen, even the abstract quality of the wood becomes expressive. In their angular stiffness, the beams give Shapiro's figures a futuristic, robotlike look that powerfully suggests the anonymity and dehumanization of modern life.

"My work is very much wrapped up with my sense of being in the world," Shapiro confirms, "and with my perception of the present." Some of his figures seem to have suffered just the kind of violent mishaps he fears most. Their truncated limbs and breakneck postures suggest images of actions that have backfired. However, Shapiro explains that not every form he uses is referential. Some derive from his responses to things he has already made. Of his first large bronze figure he says, "Once it was cast and became so permanent, I wanted to break it apart again. So I decided I could chop limbs from the figure, or add more limbs that didn't literally belong, to get more motion, more dislocation."

Many of Shapiro's best-known works of the 1970s have only one element, so no scrap of material goes unexamined for its sculptural potential. Watching his assistant lop off the mitred end of an eight-inch-square beam with a huge circular saw, the artist pauses as the cutting falls to the floor. He eyes it from several angles, tips it over with his foot, studies it some more, and finally kicks it aside, muttering, "Nope, nothing there."

Critics detect the influence of other sculptors on Shapiro's art: Constantin Brancusi, Alberto Giacometti, David Smith. However, Shapiro says it was the lack of an artist-hero that enabled him to find his own way. "I started making sculpture at the public high school I went to in New York," he recalls. "I took this painting course they offered, and kept submitting sculptures. I did very well." His parents encouraged him to take art courses, but not to become an artist. "My father is a physician, and some of his patients were artists. They were the only artists I was aware of as a child, and they evidently had a pretty hard time of it. So, being an artist just wasn't seen as a viable life." It began to seem like a real option only after he had attended New York University, and lived in India for two years. "I looked at a lot of sculpture in India. And just being out of the country for two years gave me a sense that other things were possible. When I came back I started meeting other artists and really doing my own work."

Recognition soon followed. By 1975, a series of one-man shows in New York, and other shows worldwide, had established Shapiro as a major new talent. In 1982, when Shapiro was only forty-one, the Whitney Museum of American Art consolidated his reputation by organizing a retrospective that traveled to Canada, Texas and California.

Shapiro's working process is involuted. "I deal in glimpses," he says. "I walk into the studio one day and suddenly something reminds me of something else—a connection gets made that I couldn't have arrived at rationally." He recently completed a series of pieces in wood that typify his knack of recombining familiar forms in a way that reveals a hidden logic. "I probably did these four





LEFT: Among Joel Shapiro's essential tools are a table saw, a planer and a sander. Woods he has used include mahogany, poplar and basswood. BELOW: Drawing is another of Shapiro's arenas for experimentation, "a separate activity, not mimetic of sculpture, though related."

continued on page 176



COLORCORE.

BECAUSE THERE ARE TIMES WHEN EVEN THE FINEST CHEFS BUTCHER THEIR COUNTERTOPS.

It happens to the best of us. A slip of the knife here. A scratch there. A dent in the edge now and then. Before you know it, your new countertop looks as if it aged years overnight.

ONCE YOU HAVE IT YOU WON'T BE AFRAID TO USE IT.

That's where COLORCORE® brand surfacing material comes in. COLORCORE is the remarkable new countertop material that hides your mistakes. You see, COLORCORE as the name implies, is solid color through its entire thickness. That means nicks, chips, scratches and stains are much less visible.

THE COUNTERTOP MATERIAL THAT HAS NO COUNTERPART.

The advantage of COLORCORE is that in addition to being exceptionally beautiful, it's also highly durable and practical.

Consider this: COLORCORE is far less expensive than ceramic tile, marble or Corian.® It's more than twice as durable as conventional laminate. And COLORCORE offers a maintenance-free alternative to just about any other countertop material.

WIDE ARRAY OF COLORS AND POSSIBILITIES.

Visually, COLORCORE opens up new worlds in design possibilities. For starters, it's available in 72 colors that go from subtle to striking, as can be seen below. And because COLORCORE is solid color, there are no edge lines to be seen. Which also means if you dent an edge it will hardly be seen.

THE MODEL OF PERFECTION FOR ANYONE WHO'S REMODELING OR BUILDING A KITCHEN.

COLORCORE was created at the urging of a panel of leading architects and designers to give today's homeowners the ultimate material for countertops and other applications. What was once merely a concept is now a reality. Today, COLORCORE is the most technologically advanced surfacing material ever to surface.

For the name of a COLORCORE brand surfacing material dealer near you, write Formica Corporation, Information Center, Dept. P1, 114 Mayfield Ave., Edison, NJ 08837. For a copy of our beautiful color booklet, "Solving Space with Style," and a handy guide to planning your kitchen, send $2 to the same address.

ColorCore®
surfacing material
BY FORMICA CORPORATION



Joel Shapiro
continued from page 174

pieces in about thirty minutes," he says. "But I thought about how they could be done for a long time. The evolution of my work is very slow."

The new works ingeniously merge three themes common to his work of the 1970s: the human body, buildings, and landscape. Each work in the new series is a thick slab of wood to be laid flat on the floor. At either end of the slab, flush with its edge, stands



COLLECTION OF WHITNEY MUSEUM OF AMERICAN ART

Untitled, 1980–81, was one of Shapiro's first large figures cast in bronze. He finds it "important that a convincing piece of sculpture could be put together so simply, and be figurative."

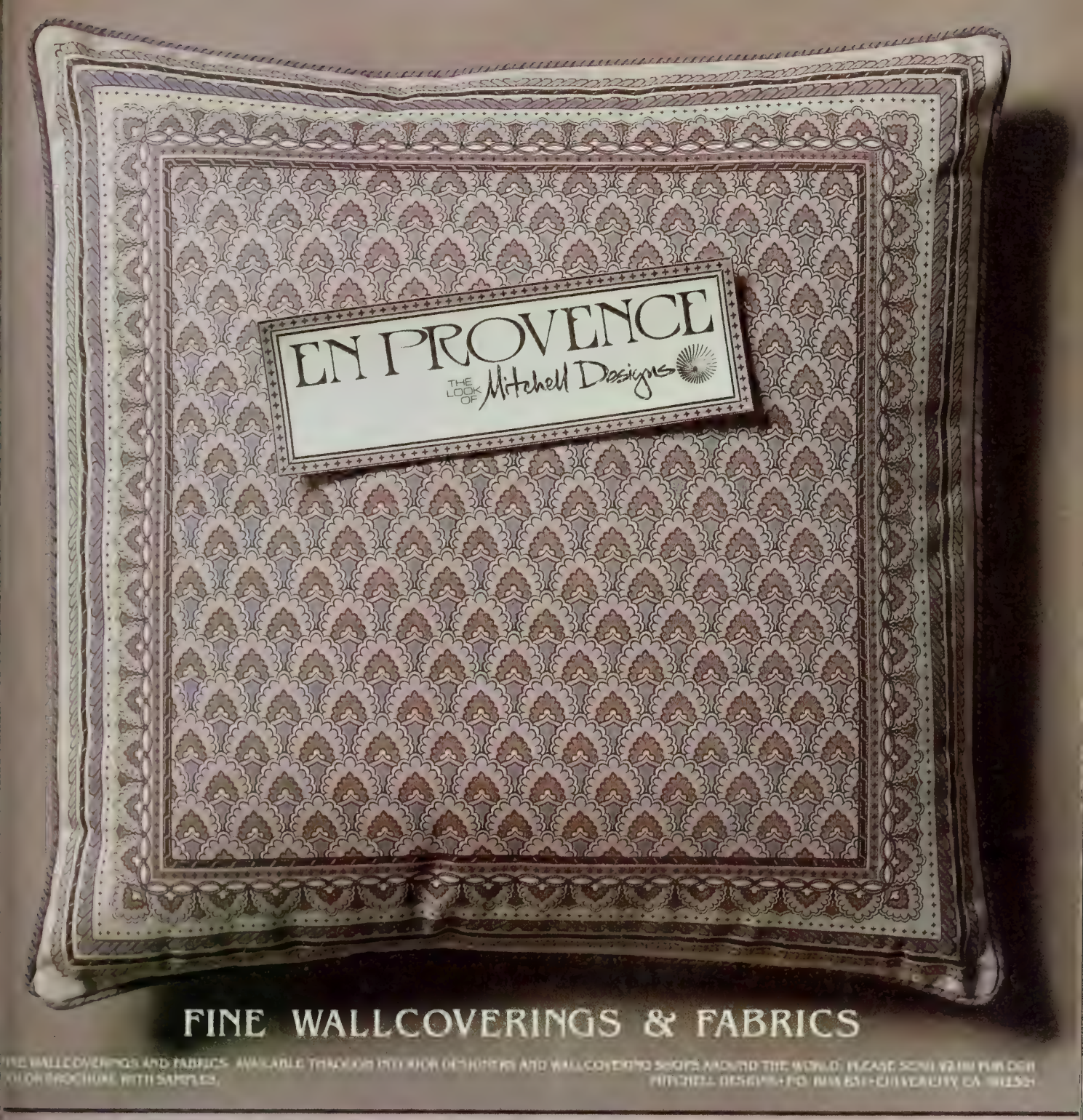
an upright section of square beam. Each looks purely abstract at first. But suddenly the figurative inklings click, and one piece becomes a pair of uneven skyscrapers facing each other across an empty plaza. Perception shifts again, and with an instant jump in scale, the sculpture becomes a huge, supine torso.

People frequently see humor in Shapiro's work, but it is not something he strives for. "I've never tried to avoid humor," he shrugs. "If it's there, great, but it's not intentional. I am interested in humor, but not in wit. In fact, I *hate* wit. Wittiness in art is glib and superficial. I think if it doesn't reach some more profound level, who needs it? Real humor involves an admission of what it's like to be a person in the world, and since that's what my work is really about,

continued on page 178

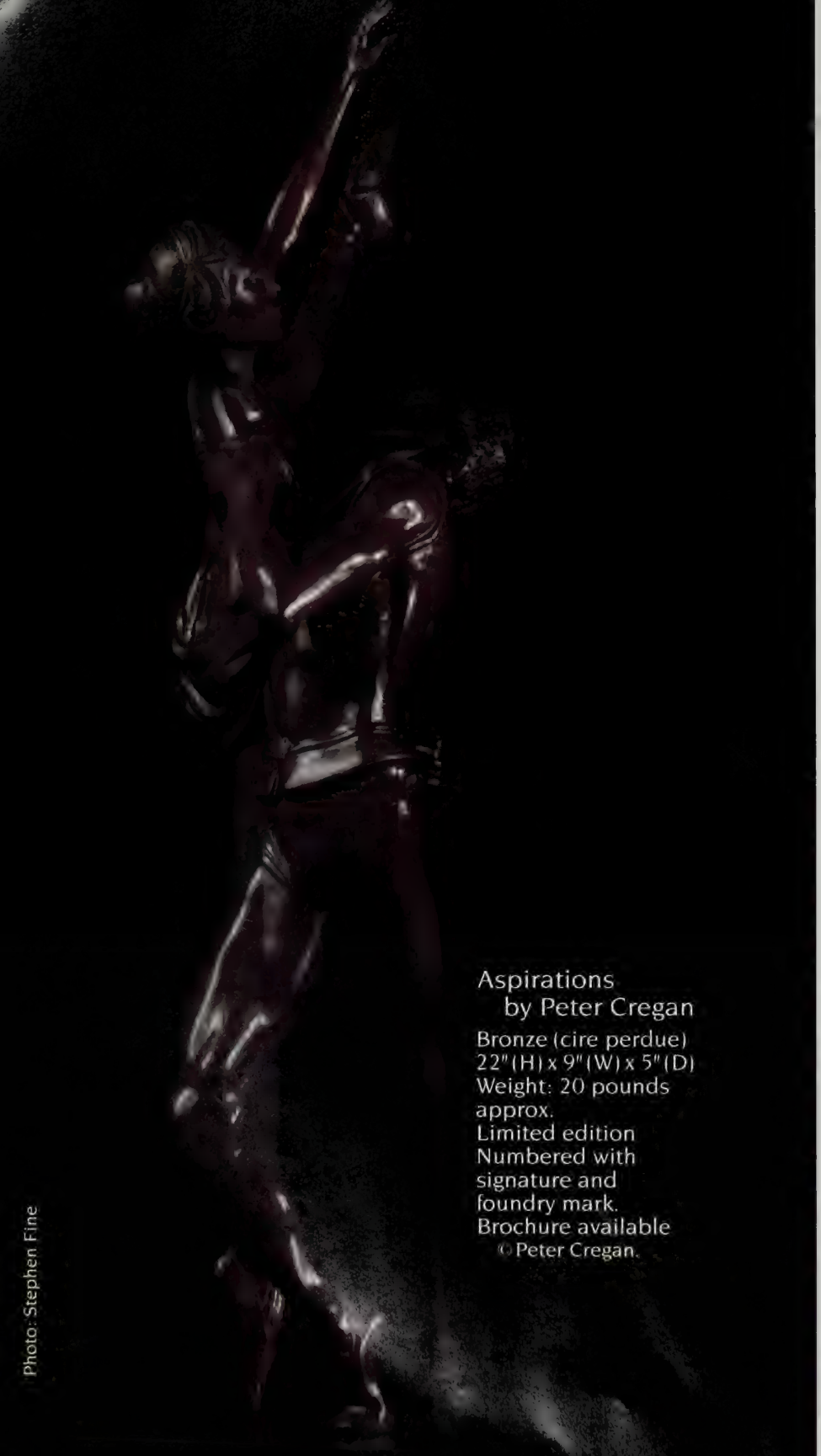






FINE WALLCOVERINGS & FABRICS

FINE WALLCOVERINGS AND FABRICS. AVAILABLE THROUGH FINE INTERIOR DESIGNERS AND WALLCOVERING SHOPS AROUND THE WORLD. PLEASE SEND $2.00 FOR OUR
FULL COLOR BROCHURE WITH SAMPLES.
MITCHELL DESIGNS • P.O. BOX 851 • CHULA VISTA, CA 92012



Joel Shapiro
continued from page 176

people tend to see humor in it."

Shapiro regards many of the sculptures he assembles in wood as finished works. Others may be partly painted or stained, and still others are subsequently cast in bronze. He is not really enamored of wood as a material. "The wood is just a means of getting a form into the world. For me, form is about thought, and the material is a way of manifesting it." As for how he decides which works are complete in wood, and which need to be cast, he says only, "It depends on the piece." However, there are certain qualities he counts on bronze casting to deliver. "Casting in bronze unifies the structure of a piece," he notes. "Bronze is also permanent. It gives a sculpture a kind of authority it may not appear to have in wood."

Most of Shapiro's works are intimately scaled. In the contemporary art context, some even qualify as miniatures. But this year he completed his first large-scale public commission: a bronze for an insurance company's headquarters in Philadelphia. The glass-walled interior site gave him plenty of space to work with. "When you make sculpture that's about action," he says, "it has to be given room to *act*; that is, to act on space." The piece he produced is huge and dynamic, a headless figure with limbs flung wide in what might be exuberance or a frantic flailing to regain lost balance.

"It's big without being colossal," Shapiro notes. "The form is doubled and inverted, compressing and expanding simultaneously." The finished piece may even seem to lunge at viewers as they enter the building, but as they pass by, the helpless look of this giant's unbalanced posture becomes apparent. Good sculpture should offer such shifting aspects, provoking responses that change as viewers explore it, stirring them to learn even more about the art itself. By these criteria, Joel Shapiro's work always fares very well indeed. □

—*Kenneth Baker*



Veronique Petit Point from the In-Stock Designers Collection

Stark®
CARPET

Wool. The Standard of Carpet Excellence.

The Designers Collection® combines the beauty and luxury of natural wools. Ease of maintenance and superior wearability make it ideal for both residential and commercial environments. Write to New York Showroom for free color brochure.

ilding, 979 Third Avenue, NYC, NY 10022/Atlanta/Boston/Chicago/Dallas/Denver/Houston/Los Angeles/Miami/San Francisco/Seattle/Troy/Washington, DC



MIRAK

The classic collection of furniture
from the French House of Nobilis

Mirak Inc.
3461 W. Alabama
Houston, Texas 77027
713 963 9001

Also available at
NEW YORK CITY: LCS Incorporated, 212 838.6420
DALLAS: David Sutherland, 214 742.6501
DENVER: David Sutherland, 303 295.1885
CHICAGO: R.J. Randolph, 312 661.1900
LOS ANGELES: Randolph & Hein, 213 855.1222
SAN FRANCISCO: Randolph & Hein, 415 864.3550

OWEN EDGAR



JOHN WILLIAM WATERHOUSE, R.A.
(British, 1849-1917)

"A Song of Springtime"
Canvas. Signed. 28 x 36 in.
EXHIBITED: Royal Academy, 1913.

Victorian Master Paintings

A MAJOR EXHIBITION TO CELEBRATE THE RE-OPENING OF OUR BELGRAVIA GALLERY
AFTER EXTENSIVE ENLARGEMENT AND REFURBISHMENT

Featuring;

SIR LAWRENCE ALMA-TADEMA,	"The Baths of Caracalla" & "Water Pets"
FREDERIC, LORD LEIGHTON,	"Greek Girls Picking up Pebbles by the Sea"
SIR EDWARD BURNE-JONES,	"Flora"
WILLIAM POWELL FRITH,	"The Railway Station"

And many other important works by leading Victorian artists.

24 May - 25 June

CATALOGUES: £10 ($20 USA airmail)
70 Colour Plates, Including Important
17th, 18th & Early 19th c. Paintings

9 WEST HALKIN STREET, BELGRAVIA, LONDON SW1X 8JL

Mon-Fri. 10am-5.30 pm.

Telephone: 01-235 8989

A few yards from the Carlton Tower Hotel

Cables: Halkart, London SW1


©1983 R. J. Reynolds Tobacco Co.
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.
9 mg. "tar", 0.7 mg. nicotine av. per cigarette, FTC Report MAR. '83.


THE TASTE OF SUCCESS
20 CIGARETTES
VANTAGE
VANTAGE
w Tar 9 mg
20 CIGARETTES
VANTAGE 100s
VANTAGE 100s
Low Tar 9 mg
VANTAGE 100s
VANTAGE
Great Taste with Low Tar.
That's Success!

Architectural Drawings—A Forgotten Province

"ARCHITECTURAL DRAWINGS? We can hardly afford to touch them anymore!" exclaims Annie Jacques, curator of the collections at the Ecole des Beaux-Arts in Paris. "Not long ago, they were sold by the carton. We could buy one hundred and fifty to two hundred drawings for 10,000 francs. Now they are sold by the sheet, and 10,000 francs is the price of one. This is almost a minimum. A fine example can cost 100,000 francs."

Mme Jacques's comments are echoed by many experts in London and New York, the other centers of what is now an international market for classic and modern architectural drawings. Lucien Goldschmidt, the dean of New York drawing dealers, remarks that he has difficulty keeping major architectural renderings in stock. "They're sold as soon as they come in. We have a list of people waiting for them." Similar interest is reported at Sotheby Parke Bernet in London, where Henry Wemyss describes a growing market of great potential: "Each sale surpasses the last."

The drawings that have inspired such excitement typically date from the seventeenth century onward. They take many forms. Some are careful student exercises reproducing antique structural or decorative elements. Others are rapid-fire sketches drawn to capture a nascent architectural idea, or they are elaborate final studies created to entice clients and competition judges.



ECOLE NATIONALE SUPERIEURE DES BEAUX-ARTS

Winners, respectively, of the *Prix d'émulation* and the coveted *Prix de Rome*, two architectural drawings exhibit the artistic and technical mastery achieved in the fervor of competition. Marcel's *Bains publics*, 1880 (above), seasons a marvel of perspective with ornate Islamic delights, while Moyaux's *Etablissement thermal dans une ville d'eaux*, 1861 (detail, below), presents a classical view of superbly executed buildings. Drawings such as these belong to the Ecole des Beaux-Arts and provide a visual touchstone for the dedicated collector.

Occasionally of historical importance, the very best of these elevations, cross-sections and perspective drawings invariably convey a powerful sense of drama or style. They depict fantastic Baroque palazzi, chaste neo-Palladian villas, or exuberant nineteenth-century monuments.

The recent explosion of interest in these renderings is less surprising than the fact that they were so long neglected. Though architectural drawings have been collected by such luminaries as Giorgio Vasari, Inigo Jones and Sir John Soane, they were sought more as technical and aesthetic documents than as art. Occasionally they were simply destroyed.

Bruno de Bayser, an expert at Salle Drouot in Paris, and a top drawing dealer, notes that this historic disregard has, paradoxically, resulted in the recovery of several important eighteenth-century architectural studies. One magnificent rendering, for example, was glued as a mount to the back of a drawing by Guercino.

With the notable exception of a small group of connoisseurs—among them, Paul Mellon—architectural drawings fared little better during the 1960s and early 1970s. "People did not want them to display on the wall," says Mr. de Bayser, "but to store as part of documentary collections."



ECOLE NATIONALE SUPERIEURE DES BEAUX ARTS

continued on page 188



"If I could handle the rough as well as my Grand Wagoneer can, I'd enjoy my work even more."

ANDY BEAN, WINNER OF 8 PGA TOUR CHAMPIONSHIPS.

For a pro like Andy Bean, golf is more than a game... sometimes it's hard work. Especially when he's caught in the back of a bunker, or buried deep in the rough. Those are the times he'd rather jump in his Jeep® Grand Wagoneer and take the easy way out.

With a quick switch into the sure-footed traction of 4-wheel drive, his Grand Wagoneer is capable of taking him just about anywhere–like his "secret" fishing spots, off-limits to ordinary vehicles.

The confidence you experience behind the wheel of a Grand Wagoneer is comforting, but there are many other comforts that make this vehicle the most luxurious 4-wheel drive wagon around. Standard features like supple leather and plush upholstering, power steering, power windows and door locks, and a premium stereo sound system, to name just a few.

The Grand Wagoneer does so many things so well. But you may appreciate it most when conditions are the worst. That's when it smooths out the rough and drives on like a pro!

Jeep® Grand Wagoneer. The Ultimate Wagon.

AVAILABLE FOR PURCHASE OR LEASE AT PARTICIPATING JEEP DEALERS

SAFETY BELTS SAVE LIVES



Introducing Tasseau 43324,
a brocade adaptation from a
French document, circa 1880.

STROHEIM & ROMANN, INC.

155 East 56th St., New York, NY
Atlanta/Boston/Chicago/Dallas
Houston/Laguna Niguel/ Los Angeles
Miami/Philadelphia/San Francisco
Troy/Washington, DC

For the serious collector

The DANIEL B. GROSSMAN Gallery



Adolf Schreyer (German, 1828-1899), *Bedouin Horsemen Approaching a City at Sunrise.* Signed l.r.: Ad. Schreyer. Oil on canvas, 27 x 39⅝ inches (68.6 x 100.6 cm).

WE WELCOME THE OPPORTUNITY TO PURCHASE HIGH-QUALITY PAINTINGS OF MIDDLE EASTERN SUBJECTS

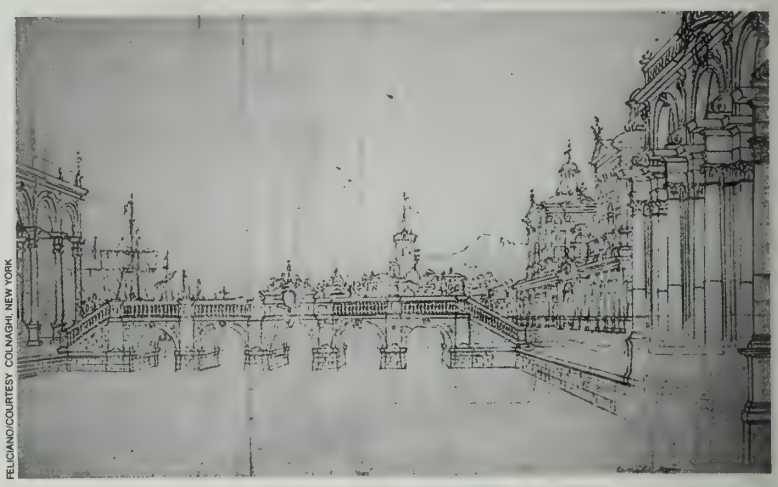
1100 Madison Avenue, New York, New York 10028 • (212) 861-9285

Architectural Drawings — A Forgotten Province

continued from page 184



CHRISTIE'S, LONDON

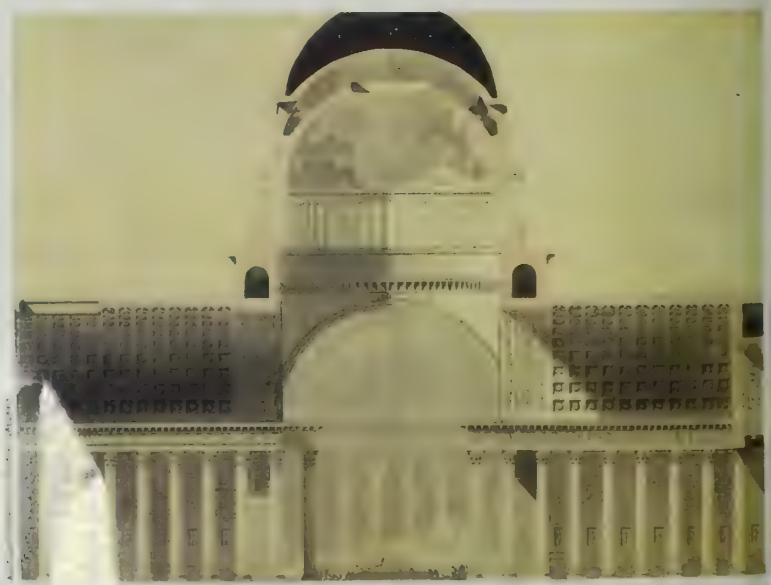


FELICIANO/COURTESY COLNAGHI, NEW YORK

Since 1979, prices for architectural drawings have increased as much as 400 percent, the largest amounts being paid for signature pieces by prominent figures. Bernardo Bellotto's *Architectural Capriccio*, circa 1761–66 (above), in pen and ink over graphite, represents a drawing in this range, as does a pen, ink and gray-wash study of a capital, 1828 (right), designed by Léon Vaudoyer, winner of the 1826 *Prix de Rome*. A rare prize (below), with a value in the high five figures, is Etienne-Louis Boullée's pen, ink and wash cross-section proposal for the Madeleine in Paris, 1777–81. Sambrooke Freeman's pencil, ink and watercolor design for a fountain-pagoda at Prior Park, Bath, circa 1760 (left), describes a more moderate range. It sold at Christie's last fall for $15,950.



JOE MALONEY/THE ARTIS GROUP, LTD



Architectural Drawings

This attitude has changed in recent years, however, as new scholarship and a host of museum exhibitions have brought architectural drawings before the public eye. In 1975, the exhibition of Beaux-Arts drawings at the Museum of Modern Art in New York was a major success. Essentially out of view since the nineteenth century, these highly finished renderings—evocative of the grandeur and the bombast of Second Empire Paris—stimulated much international comment. By 1979, Sotheby Parke Bernet in London decided there was enough interest to justify regular sales. Prices were strong, and collectors began to take notice.

Since then, prices have risen considerably, a fact that stuns long-time buyers. However, Thilo von Watzdorf, organizer of Sotheby's first sales, and now with Artis Group in New York, argues that this revaluation was inevitable: "Architectural drawings were the province of a few collectors and were grossly undervalued. Now they constitute an organized market."

Architectural renderings nonetheless remain accessible in price, relative to other strong segments of the art market. Interesting examples can be purchased for $100–$6,000. The Façade Gallery in New York recently offered a finely rendered nineteenth-century exercise by a student at the Ecole Polytechnique for $850; the Daniel Greiner Gallery in Paris sold a series of nineteenth-century elevations for the Opéra Comique for about $2,500; and last winter, London's Clarendon Gallery joined Artis Group in offering an unaccepted proposal for the completion of the Madeleine, 1807, for $4,000. Architectural drawings can, of course, cost substantially more. The Façade Gallery is featuring a major work by the celebrated eighteenth-century visionary Etienne-Louis Boullée during their current show of French architectural drawings (June 5–July 14). This work—an earlier proposal for the Madeleine, 1777–81—is perhaps the

continued on page 192

Our pride is riding on every flight.



We create a once-in-a-lifetime experience, five times a week.
We have more flights to South Africa than all other airlines, combined. But flying more isn't our goal; we want to fly better, to make it the best flying experience you've ever had. And we fly to a land of beautiful contrasts: breathtaking natural beauty, sophisticated night life, gourmet restaurants, bustling cities and a land where your dollar goes a lot further.



South Africa for $999 round trip!
Our Super Springbok Fare is available year-round between New York or Houston and Johannesburg when you also purchase a minimum $30 per day tour package for 13 to 30 days.
For just an additional $100, you get two extra stops anywhere SAA flies in South Africa or Southwest Africa/Namibia.



AD4-6

Please call your Travel Agent, or fill out this coupon for more information on South African Tour and Travel.
SAA Tours Department, 605 Fifth Avenue, New York, N.Y. 10017

Name _____

Address _____

City _____ State _____ Zip _____

District Sales Offices in New York, Houston, Chicago, Los Angeles, San Francisco, and Toronto, Canada.

1934–1984



1984's most exciting gallery.

The new home in the heart of Mayfa
John Robinson's sculpture. Both
figurative and symbolic including the l
portraits of children in bronze. Later t
year pieces by Rodin and his contempor
will be added to the collection.

FREELAND GALLEF
18 ALBEMARLE ST. LONDO
Telephone 01-493 5280

Gallery open ever
10-5pm

Associates:

THE MORRIS SINGER FOUNI
BOND CLOSE, BASINGSTOKE RG2 4OPP, ENGL
TELEPHONE BASINGSTOKE 24033.

BRUTON GALLERY
BEAVER GALLERY, AUSTRALIA

Shown: The Acrobats at the
Canberra (National) Sports Cent
To be cast in 1984, 48 feet high

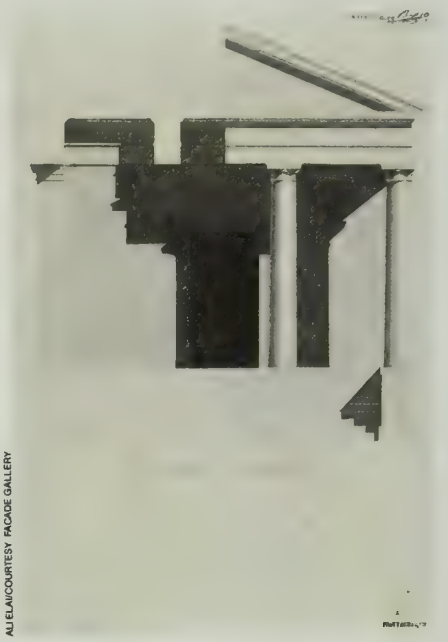

FICKS
REED
The Most Famous Name in Rattan Furniture
4900 Charlemar Drive, Dept. AD
Cincinnati, Ohio 45227
SHOWROOMS: NEW YORK
HIGH POINT, 330 North Hamilton Street
CALIFORNIA
Davis
SAN DIEGO

Architectural Drawings — A Forgotten Province

continued from page 189

last Boullée still in private hands.

While museum-quality works like the Boullée will always have a market, can the same be said of architectural drawings in general? Olivier Aaron, of Didier Aaron, believes that the answer is yes. "This is not a fad. The best architectural renderings are works of art and will always be of interest." Aaron notes that scarcity is becoming an increasingly important factor. "Quality is already less apparent in the salerooms, and the dealers who were once able to find ten or twenty good architectural drawings a month now find that many in a year." As always, buying well is the issue: Renderings by a noted architect of an important building or monument will generate particular interest. Whitney Warren's drawing for Grand Central Terminal, and Benjamin Henry Latrobe's designs for the old House Chamber in the United States Capitol greatly exceeded their estimates when sold by Sotheby's in New York. Renderings of structures commissioned by celebrated historic figures are also in great demand.



AU ELAUCOURTESY FACADE GALLERY

Sold for $850, a nineteenth-century *Temple Elevation* drawn by a student at the Ecole Polytechnique reveals the skill and beauty that can still be purchased for a minimal sum.

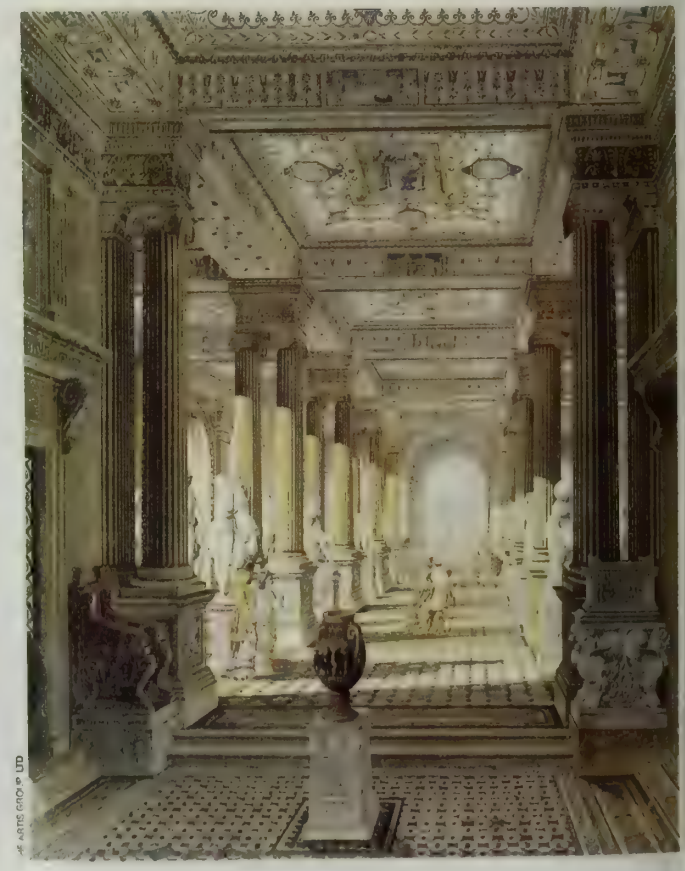
Most important, of course, are the aesthetic qualities. An anonymous Beaux-Arts rendering of particular finesse is likely to be an excellent investment, while a perfunctory drawing of the same genre by an identified architect may hold relatively little promise. For this reason, Kathleen Harwood, of Christie's New York, suggests that collectors buy with great selectivity: "Architectural drawings are fashionable right now. Unless you're careful, it's all too easy to pay high prices for middle-quality material." Lucien Goldschmidt seconds this advice: "Before you buy, *look*. Develop the eye. Only then will you be able to judge quality."□

—John A. Cuadrado



CHRISTIE'S, LONDON

An elevation of the English Palace at Peterhof, circa 1781, is doubly distinguished, being the design of eminent architect Giacomo Quarenghi, and the commission of Catherine the Great. It sold for $17,575.



THE ARTS GROUP LTD

This watercolor, *A Sculpture Gallery*, 1876, was created by Pierre Victor Calliat, a Beaux-Arts graduate renowned not so much for his architecture as for his achievements as an architectural publicist. It is valued at $20,000.

Every day, just before shipment, GM cars are tested and reviewed by some of the toughest people in the business.

They're our Quality Audit Teams.

Each specially-chosen member, in addition to having a full-time job in the assembly plant, is also an expert at ensuring quality. GM people want surfaces to be flawless. Fits to be perfect.

Quality Audit Teams are a new technique, a new sharing of responsibility at GM. And a better way to deliver the quality you want.

We believe in taking the extra time, giving the extra effort and paying attention to every detail. That's what it takes to provide the quality that leads more people to buy GM cars and trucks than any other kind. And why GM owners are the most loyal on the road.

That's the GM commitment to excellence.

GM



Nobody sweats the details like GM.

Louis Vuitton. The art of travel.



over the art of travel at the Louis Vuitton stores in North America.
New York, 57th Street and at Macy's Herald Square • Short Hills, N.J. • Boston, Copley Place • Washington D.C., 1028 Connecticut Avenue N.W.
Palm Beach, Worth Avenue • Bal Harbour Shops • St. Thomas, U.S. Virgin Islands • Dallas, Galleria • Chicago, Water Tower Place • Beverly Hills, Rodeo Collection
Palm Springs, The Court Yard • San Francisco, Sutter Street and at I. Magnin Union Square • Honolulu, Ala Moana Center • Canada, Toronto, 110 Bloor St. W.

The Creative Business Photo: Jean Lanvere



LV Some people have a talent for travel. They look upon travelling as a fine art.

These true connoisseurs require the best; it is for them that the Louis Vuitton craftsmen create luggage and perpetuate the tradition of custom-made pieces.

These imaginative and skilled artisans turn each trunk, suitcase and bag, be it of the traditional "Monogram" line or the new "Challenge" line, into a model of strength, durability and refinement.

They meticulously select their materials: traditional leather and brass, or innovative space-age fabrics such as Kevlar*, and authenticate their work with the renowned initials.

The Louis Vuitton concept of luggage is unique. It has been maintained since 1854.

In Paris and the major cities of the world.

LOUIS VUITTON
MALLETIER A PARIS

MAISON FONDEE EN 1854

* Du Pont's registered trademark

Quatrain — A Certain Spirit

PROUST RECOGNIZED that great scents make the past come alive. The owners of Quatrain believe this, too. The moment visitors open the door to the Los Angeles gallery, even before they notice the English Regency chair with the crocodile back, or the solid silver Indian throne, they are transported into another world by the heady fragrance of potpourri.

Quatrain's four owners feel that antiques are more than just valuable objects from the past. Craig Wright, one of the two active partners, observes, "Antiques are really a demonstration of an ideal, of how people regarded the world and wanted to present themselves in it." Ted Wilkerson, who directly supervises the shop, adds, "I think there's something about man's humanity that comes through in fine antiques from the periods we like. Rooms were bigger. People had more space. It's difficult to be lofty when the ceiling is only inches above your head. These things really allow you to soar."



PHOTOGRAPHY WAYNE ROWE

Known for their comfortable assortment of English and continental antiques, Ted Wilkerson (left) and Craig Wright enliven the Quatrain gallery in Los Angeles with "exotic items appealing to the collector's eye." A silver Indian throne might be one such eccentric object, or an 18th-century pewter knife box (above) inlaid with decorative bands of silver.

"These things" range from a witty Piedmontese mirror to a diminutive George II breakfront bookcase, and are indeed rarities. Although the gallery focuses mainly on eighteenth- and early-nineteenth-century English and continental antiques, it is a certain spirit, rather than a period, that attracts the clientele.

"We look for pieces that are out of the ordinary, slightly peculiar," says Craig Wright. "Things have to be either too big or too small, understated or overstated; never in the middle range. We avoid textbook



In a corner of the gallery, a Chinese coromandel screen towers over a small George II breakfront bookcase and an 18th-century Dutch table. A gilded crocodile animates an English Regency armchair.



East meets West in an unusual coupling as a Charles II silver-gilt stand provides elaborate support for a late-17th-century cabinet. Lacquered panels are enhanced with scenes made of silver, copper and gold.

continued on page 200



The biggest news in ceiling fan history isn't on the ceiling.

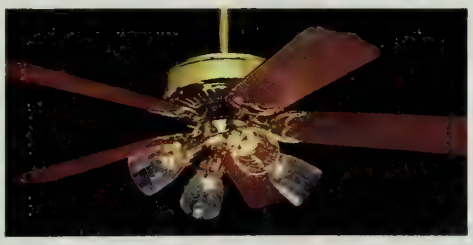


It's on the wall. That's where you'll find the control for CasaBlanca® Inteli-Touch,™ the world's first computerized ceiling fan. A fan which represents the most dramatic engineering advance in the ceiling fan since its invention 100 years ago.

In true CasaBlanca tradition, Inteli-Touch fans are carefully crafted to capture the grace and beauty of a past era. Yet engineered within the central component of the fixture—a microcomputer.

This microcomputer allows Inteli-Touch to remember your desired fan speeds and light settings, as well as conserve electricity with an automatic light timer. And, Inteli-Touch will even protect your home with an integrated home security lighting feature.

You install the Inteli-Touch fan in place of your light fixture in minutes. Just as efficiently, the simple, three-button wall control easily replaces your wall light switch. *No electrician or rewiring is required.*



See your Authorized CasaBlanca Dealer about the new Inteli-Touch Series of computerized CasaBlanca fans. Because now, any other fan is 100 years behind the times.

© Blanca Fan Company, 1984

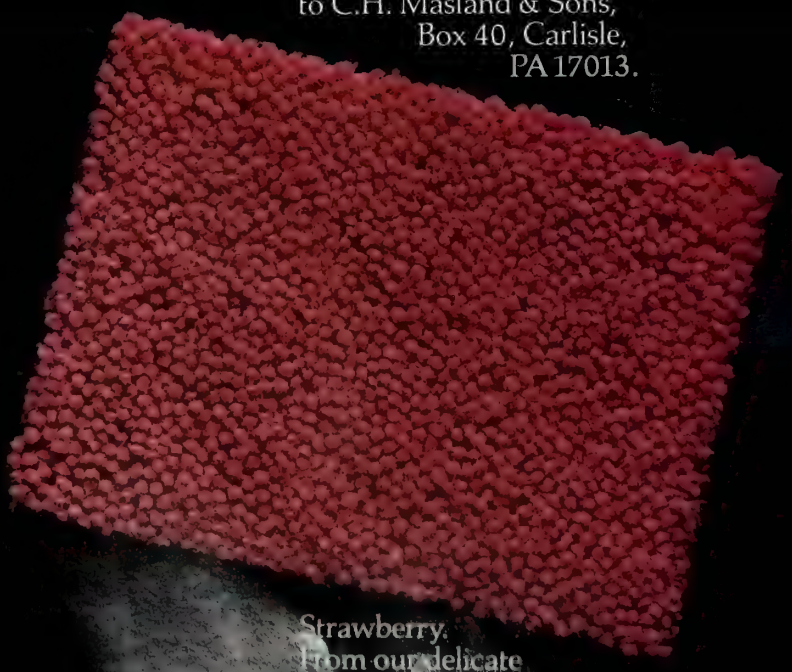
CASABLANCA® FAN COMPANY

CasaBlanca® is a registered trademark of the CasaBlanca Fan Company.

For a free catalog call toll-free: (800) 423-1821; in California, (800) 352-8515. Or write: P.O. Box 90070, Pasadena, CA 91109-5070.

This home inspir

We didn't discover it: Murex erythrostomus has graced ocean floors for several thousand years now. But we did borrow one of its lovely hues to help create Pastille, an Anso® IV nylon saxony we hope will grace floors for a few more years. Of course, discovering an exceptional color involves more than stumbling across an exceptional seashell. Sometimes we start with as many as two hundred colors to find just the right one. We discuss fads and fashion with our ASID board. And all our products have to show their colors in our test labs. The result: for over one hundred years we've been coming up with colors and carpet as enduring as time and the tides. Pastille is available at fine stores or through your interior designer. Or write to C.H. Masland & Sons, Box 40, Carlisle, PA 17013.



Strawberry.
From our delicate
Pastille collection.

r most popular color.



Masland

Fine carpet since 1866.

Quatrain — A Certain Spirit
continued from page 196

examples and academic furniture."

Quatrain's owners are drawn to interpretive pieces—for instance, an Italian cabinetmaker's fanciful rendition of a severe French work. They are well aware of the thin line between the truly unusual and the absurd, and walk it carefully. Ted Wilkerson notes, "We often have to make quick decisions about pieces, and if one of us isn't aware, right then, just where that line is, then the other person provides the balance."

The directors of Quatrain have frequently had to make these rapid choices in cellars and auction houses, and once even while speeding along an English country lane. Mr. Wright recalls, "We were driving in the country and passed a car going in the opposite direction. In that fleeting moment the driver—a dealer we knew—recognized us and began honking his horn. He motioned for us to stop and turned around to follow us. He had just bought a wonderful Dutch table, which he said we would love. Well, we did love it. It went immediately from the back of his car to the back of ours."



Stamped with the signature *J. B. Galet, JME,* a marble-topped black japanned commode is accompanied at the Quatrain gallery by a painted and gilded Italian side table and an ornately carved 17th-century pine mirror. In the background is an Adam demilune table.

Some pieces, on the other hand, are discovered only through great persistence, as was an eighteenth-century Italian commode found in the depths of a garage in France. "We'd gone through six stories of a house and weren't thrilled with anything at all," Ted Wilkerson recounts. "The owner stood beside us, dressed in black, holding a cigarette with the longest ash we'd ever seen. We stood there, mesmerized, waiting for the ash to fall, when she mentioned a last item we might be interested in. That was when we found the commode, literally buried beneath piles of other furniture. A pale aqua color, with coquillage, it turned out to be one



An 18th-century marble bust of a brood[illegible] rs a sober contrast to the convivial feast depicted on a [illegible] ssels tapestry. A 2nd-century Roman bath affirms the ga[illegible] ntiquities.



Ted Wilkerson's predilection for mirrors is lavishly evident in this 18th-century Piedmontese model embellished with floral and leaf motifs. A mahogany tripod table, from England, features acanthus carvings.

continued on page 202

The FILA Thunderbird.

Its design...elegant.

Subtle accents and understated colors mark the difference between the FILA Thunderbird and any other car on the road. Inspired by the world-famous Italian designed sportswear, FILA, our latest edition of Thunderbird is truly special. Contoured power seats, power windows, an AM/FM stereo cassette player, speed control and leather-wrapped steering wheel are just some of the standard features that make the FILA Thunderbird as comfortable as it is beautiful.

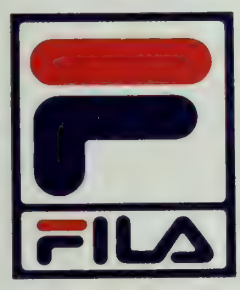
Its performance... athletic.

The FILA Thunderbird is a car whose performance fulfills the promise of its appearance. With a 3.8 liter V-6 engine, special handling suspension, and Goodyear Eagle HR performance radial tires the FILA Thunderbird handles the road with graceful ease.

Get it together — Buckle up.

Have you driven a Ford... lately?

Ford









This anniversary, ask for her other hand.



The Diamond Anniversary Ring. A band of diamonds that says you'd marry her all over again.

32 classic styles

THE MÉMOIRE COLLECTION®

For the jeweler nearest you, call toll free:
(800) 345-7508.
In Pennsylvania, call (215) 938-0721.

© 1984, THE MÉMOIRE COLLECTION. PRESENTED BY ARMAND JACOBY.

The Island

THE·VERY·BEST·AT·BOCA·WEST



ARTIST'S RENDERING

Boca West is truly the epitome of Championship Living. With four 18-hole championship golf courses, 34 tennis courts, 1,436 acres of lakes, nature trails and the finest resort facilities.

The Island is the ultimate in luxury living in Boca West. Thirteen of South Florida's most magnificent homes in an artistic environment. Available fully furnished and completely decorated.

Master-planned by Arvida. Designed and built by Stevenson Building & Design, Inc. Priced from $1,500,000.

The Island at Boca West. An Arvida community at Boca Raton.

For a private showing or further information, call William S. Brown Realtor Associate. Arvida Realty Sales, Inc. Realtors, P.O. Box 3070 Boca Raton, FL 33431-0970 • (305) 483-9226

ARVIDA

Quatrain — A Certain Spirit

continued from page 200

of the nicest things we've ever had."

While Ted Wilkerson and Craig Wright have a sense for the quixotic and, indeed, warmly refer to several pieces as "odd stepchildren," they have a great feeling for the original intentions of the works they select. They have a sense of responsibility for maintaining them, as well.

Tampering with fine pieces, such as removing the rare original mirror glass from its now equally valuable ornate frame, raises the hackles of the directors, yet they are perfectly at ease mixing periods and styles. Craig Wright invokes a historical rationale: "An eighteenth-century room left space for past periods. There was always that odd bit of lacquer, that coconut shell mounted in silver, quite a lot of diversity."



At Quatrain, Scandinavian antiques include a pair of painted and gilded fauteuils, circa 1790, and a marble-topped Swedish console with elegant giltwood sphinxes. The bronze-doré cartel clock is in the Louis XVI style.

He continues, "It's no longer practical, due to the dollar figure involved, to furnish a room totally in antiques. You can build a room, however, with one or two strong pieces. In castles and great houses there were state rooms not really meant to be lived in, but intended as backgrounds for ceremony. Often the pieces from

continued on page 204

Crowther of Syon Lodge
LONDON

Period panelled rooms in pine and oak.
Antique chimney pieces in marble, stone and wood. Life size classical bronze and marble statues. Superb wrought iron entrance gates.
Garden temples, vases, seats,
fountains, statues etc.

For further information please contact Mr. Derek Crowther.
Crowther of Syon Lodge Limited · Busch Corner · London Road
Isleworth · Middlesex · TW7 5BH · England.
Tel: 01-560 7978 · Telex: 8951308.
Situated between London's West End and Heathrow Airport.
Syon Lodge is open Monday to Friday 9 a.m. – 5 p.m;
Saturday and Sunday 11 a.m. – 4.30 p.m
Also at:- Crowther of Syon Lodge Limited
6 Old Bond Street . Mayfair . London W1 . England
Tel: 01-493 8688.
For Direct Dial from the U.S.A. please call us between:-
Eastern Time – 4a.m. to 12 noon . Central Time – 3a.m. to 11a.m.
Mountain Time – 2a.m. to 10a.m. . Pacific Time – 1a.m. to 9a.m.
Syon Lodge 011 441 560 7978 . Old Bond Street 011 441 493 8688



A fine 19th century lifesize marble statue "An Indian Savage attacked by a serpent" by the celebrated sculptor Guiseppe Pierotti.



For a truly sublime experience, thread your way through the cays of The Exumas. The sailing conditions have no equal. And the terrestrial pleasures include unspoiled beaches, a shell collector's bonanza, a renowned wildlife sanctuary, picturesque villages and friendly people. Visit The Exumas. They're easily reached from Nassau on Bahamasair.

See your travel agent for reservations. Or call toll free 800-327-0787. In Dade County, 433-3821. For sports information, call 800-32-SPORT.
For a free brochure on The Exumas and other Family Islands, write to Bahamas, P.O. Box 523850, Miami, FL 33152.

Name

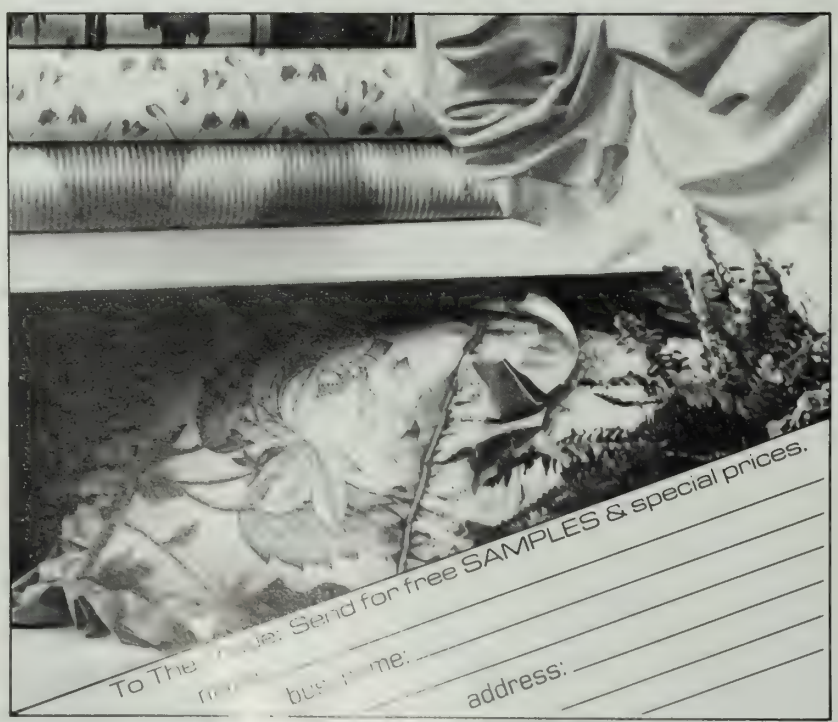
Address

City

State/Zip AD6EX

The Exumas. Some of the islands that make It Better In The Bahamas.

We Bring New York Design To You



TEXTILES UNLIMITED

The Decorator's Fabric Source

P.O. Box 345 • Stratford, CT 06497 • 203-367-1010

Quatrain — A Certain Spirit
continued from page 202

these rooms are very sculptural and architectural. They still carry their strong presence with them."

Quatrain's directors acknowledge that their "look" is formal, yet they emphasize that the right antiques are quite spirited and can easily be lived with in contemporary settings. Both men grew up with historical pieces and this, in part, explains why they view them with such aplomb.

Craig Wright says, "Fine antiques are not something you give to your son or daughter for their college apartment, or put into the beach house. Antiques do age well, though, and are easily repaired. Unlike much contemporary furniture, their life expectancy may be three hundred years, not ten. The moment acrylic has a scratch it looks abused, but this is not so with antiques. Imperfections are part of their interest."

Actually, living with beautiful things, without creating museum installations, is the key to Quatrain's magic. Even when the directors arranged a formal lecture series, they discovered that their clientele hungered more for real conversation than for academic talk. The response to the lectures was limited, but everyone wanted to come to the concurrent dinners. These monthly gatherings of designers, dealers and friends have stimulated lively exchanges of ideas. Mr. Wright says, "We discuss design, art, antiques, the trade. Everything comes alive. We've gone on talking until three in the morning!"

This leisurely way of spending an evening recalls other centuries' taste for mixing great personalities with comfortable surroundings to generate an artful exchange of ideas. Ted Wilkerson's own dining table is a focus of Quatrain's animated gatherings. An overscale Pembroke table, made for Sir Stamford Raffles out of fiddleback mahogany, this piece provides a solid forum for conversation and reaffirms Quatrain's skill in providing their clients with authentic experiences from the past.□

—Irene Borger


Habana Modular Seating designed by Stanley Jay Friedman
BRUETON
NEW YORK 979 Third Avenue at 58th Building • CHICAGO 946 Merchandise Mart • MIAMI Space 207 D&D Center
DALLAS Suite 410, Design Center, 1025 N. Stemmons Frwy. • Los Angeles, Philadelphia, San Fran., Seattle
Pantile • Pennsylvania New York, 232 East 59th Street Atlanta, 151 Ponce de Leon, N.E.
photo Peter Paige



Not for Sale Yet...

You have to read the book first. It's all about the hottest clothes around...all put together in Saks Fifth Avenue's sensational new Folio. Everything you want to own and wear this fall and winter...without breaking the bank! It'll be hot off the presses come late August. To get it, just fill in the coupon, return it to us with a dollar, and it's yours! Please send a $1.00 check or money order, before June 30, 1984. to: Saks Fifth Avenue Folio Collections, P.O. Box 4133, Dept. 1232, Huntington Station, New York 11746

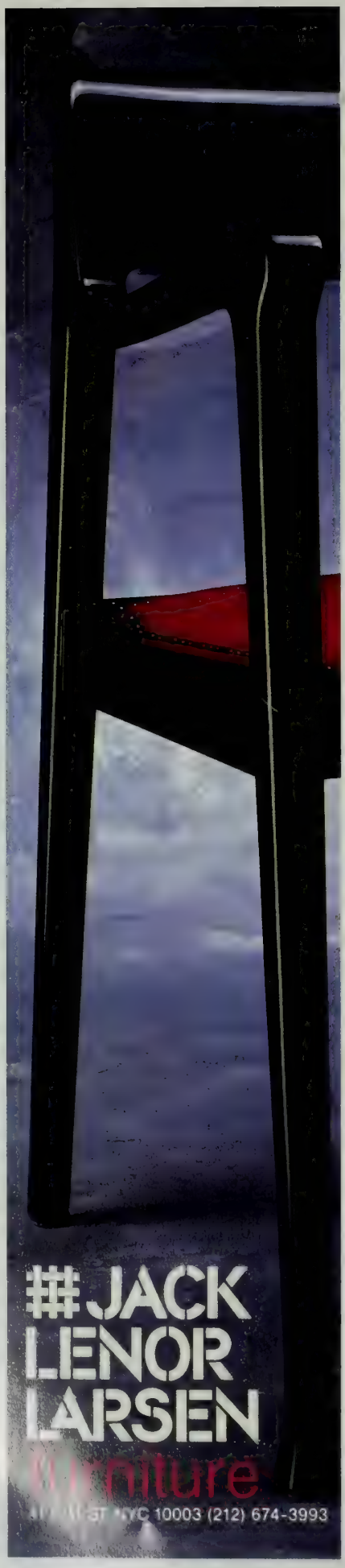
Name _____

Address _____

City _____

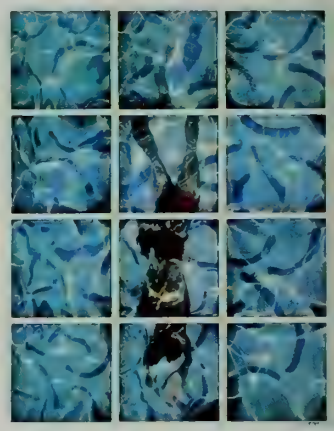
State _____ Zip _____

Saks Fifth Avenue



Collect a piece of history:

Presenting the Official Fine Art Poster created by David Hockney in celebration of the 1984 Olympic Games



Hockney *24" x 36"*

. . . a popular work by one of America's most popular artists.

Call collect 213-930-1853

(credit card orders only please) or clip and mail coupon below. Posters delivered in heavy-duty shipping tube. Please allow 6-8 weeks for shipment. When a quantity is not indicated, an order for one poster will be entered. Multiple items may be shipped separately. Offer good in USA only. Knapp Communications Corporation is the official licensee for the Fine Art Poster Series of the 1984 Olympic Games.

Mail to: Olympic Fine Art Posters, Dept. A764 8460 Higuera Street, Culver City, CA 90230

Name _____

Address _____

City _____

State _____ Zip _____

Please send me _____ (265975) limited edition signed HOCKNEY posters at $350 each. Edition is limited to 750, printed on 100% rag stock, offset lithography, hand signed by David Hockney.

GRAND TOTAL $ _____ (including shipping and handling).

☐ *Check payable to Knapp Communications Corp. (add 6% sales tax if delivered in CA)*
☐ *Visa* ☐ *Mastercard* ☐ *Diner's Club*
☐ *American Express* *Exp. date* _____

Card # _____

Signature _____
(required for charge orders)



The La Barge Collection of distinctive mirrors, tables, and folding screens is available through Gallerie La Barge at these fine stores.

J.H. BIGGAR
Pasadena, California

J.H. BIGGAR
Santa Ana, California

THE BON
Tukwila, Washington

CRAIG FURNITURE/
DECORATORS
St. Louis, Missouri

DAVIDSONS FURNITURE
SHOWCASE
Omaha, Nebraska

FORSTER'S INTERIORS
Sterling Heights, Michigan

FOWLER BROTHERS COMPANY
Chattanooga, Tennessee

FUHR'S FURNITURE, INC.
Shawnee, Kansas

KIRKWOOD'S WAYSIDE
FURNITURE
Fresno, California

LIPPMANN'S FURNITURE & INTS.
Peoria, Illinois

MAGGIE'S ON 37TH, INC.
Savannah, Georgia

MANOVER, INC.
Penns Park, Pennsylvania

MEHAGIAN'S INTERIORS
Phoenix, Arizona

NATIONAL FURNITURE
SHOWROOMS
New York, New York

OXFORD FURNITURE GALLERIES
Birmingham, Alabama

PAYNE'S HOME FURNISHINGS
Nashville, Tennessee

PAUL SCHATZ
Portland, Oregon

SCOFIELD FURNITURE COMPANY
Sacramento, California

For your free brochure write

La Barge®

Dept. 846
P.O. Box 905-A
Holland, MI 49423

Hansen Lamps — The Nearest Thing to Nothing

NOEL COWARD, in introducing Marlene Dietrich, once used this little rhyme:

"When Eve said to Adam,
'Start calling me Madam,'
The world became far
more exciting.
Which turns to confusion
The modern delusion
That sex is a question
of lighting."

This delusion, whether real or imaginary, would seem greatly overstated to George Hansen, one of the most stylish—and modern—manipulators of illumination. President of Hansen Lamps and creator of the classic wall lamp favored by such designers as Billy Baldwin and T. H. Robsjohn-Gibbings, Mr. Hansen has a modest sense of his art: "Lamps are not for decoration. They're there to illuminate. I agree with Robsjohn-Gibbings, who said, 'The best lamp is the nearest thing to nothing.' "



PHOTOGRAPHY FELICIANO

"Lamps are not for decoration. They're there to illuminate," says George Hansen, speaking of the restrained lines that define the Hansen look. A swing-arm wall lamp brightens the desk in the showroom reception area, where George and Cornelia Hansen receive visitors.

In reality, George Hansen's lamps are about as close to nothing as an elegant little designer dress is. Manufactured in Barcelona, they could be called "modified modern," a style Mr. Hansen considers "a midpoint between the traditional and the extreme modern. For my design training at the Vesper George School of Art in Boston, I had to make mechanical drawings of period rooms, which was how I learned the basic lines that define classic styles."

Before specializing in lighting,





LEFT: A spectrum of lighting options greets the client in a seating area. Table and chairs by George Hansen. ABOVE: Halogen floor lamps, "designed to provide brilliant indirect light without being conspicuous," flank a Murano glass lamp and double-arm console table lamp in brass.

continued on page 212

SCOLPITORI D'AUTO



MASERATI BITURBO



MASERATI LA TRADIZIONE ITALIANA

COUNTRY FLOORS



FOR A COMPLETE COLOR CATALOG SEND $5.00 TO YOUR NEAREST REPRESENTATIVE

ALABAMA
Gordon/Cox Inc. (The Arbor)
3401 Fifth Ave. So.
Birmingham, AL 35222

CALIFORNIA
Ceramic Design
1436 South Grand Ave.
Santa Ana, CA 92705

The Studio
1122 State Street
Santa Barbara, CA 93101

Tilecraft Ltd.
The Galleria Space 23E
101 Henry Adams St.
(Kansas St.)
San Francisco, CA [illegible]

COLORADO
Country Designs in Tile
852 South Jason St. Unit
Denver, CO 80223

DISTRICT OF COLUMBIA
Ademas
721 8th Street S.E.
Washington, DC 20003

Ademas
The Design Center
300 D St. S.W.
Suite #235
Washington, DC 20024

FLORIDA
Country Floors
94 N.E. 40th Street
Miami, FL 33137

GEORGIA
Associated Products Inc.
351 Peachtree Hills Ave. N.E.
Atlanta, GA 30305

ILLINOIS
Hispanic Designe
6125 N. Cicero Ave.
Chicago, IL 60646

Hispanic Designe
1300 Merchandise Mart
Chicago, IL 60654

KANSAS
[illegible]

MAINE
[illegible]

COUNTRY FLOORS

300 E. 61st St.
NYC, NY 10021
(212) 758-7414

8735 Melrose Ave.
LA, CA 90069
(213) 657-0510

MICHIGAN
Virginia Tile
Design Center, Suite 22
Troy, MI 48084

MISSOURI
Ceramic Tile Services
1610 Hampton
St. Louis, MO 63139

NORTH CAROLINA
Henry Dowdy & Assoc. Ltd.
Market Square 305 W. High St.
High Point, N.C. 27260

OHIO
The Thomas Brick Co.
27750 Chagnn Blvd.
Cleveland, OH 44122

Tiles of Columbus
4565 North High St.
Columbus, OH 43214

OKLAHOMA
Country Tile Design
3511 South Peoria
Tulsa, OK 74105

PENNSYLVANIA
Country Floors
1706 Locust St.
Philadelphia, PA 19103

Tile & Designs Inc.
5001 Baum Boulevard
Pittsburgh, PA 15213

TENNESSEE
Monarch Tile
4072 Senator
Memphis, TN 38118

TEXAS
Materials Marketing
4109 Todd Lane
Austin, TX 78744

French-Brown Floors
7007 Greenville Ave.
Dallas, TX 75231

Materials Marketing
2629 Stemmons Frwy. Suite 101
Dallas, TX 75207

Materials Marketing
3433 W. Alabama
Houston, TX 77027

Materials Marketing
123 West Rhapsody
San Antonio, TX 78216

VERMONT
Northeast Tile Supply
165 Woodstock Avenue
Rutland, VT 05701

TORONTO, CANADA
Country Tiles
321 Davenport Rd.
Toronto, Ontario M5R 1K5

SYDNEY, AUSTRALIA
Country Floors
28 Moncur St.
Woollahra, N.S.W. 2025


Architectural Sculpture for dining. By Casigliani of Italy.
FRAN MURPHY inc.
D&D Centre of The Palm Beaches 401 Clematis Street, Florida Phone (305) 659-6200
A Home Furnishings Trade Showroom

Of The 6 Leading Hotels In America, 4 Have One Striking Thing In Common.



They Are All Four Seasons Hotels.

As reported by international bankers in Institutional Investors annual survey of hotels around the world. Reported September, 1983.

Four Seasons Hotels

Canada • England
United States

Call your Travel Agent

Hansen Lamps — The Nearest Thing to Nothing

continued from page 208

George Hansen was involved in many aspects of design. One of his first jobs was working for the Bristol Company in New York in the 1930s. The firm made furniture for movie theaters, and as Mr. Hansen recalls, "There wasn't enough gold leaf in the world for them, their interiors were so elaborate. After that, I worked for Schuyler Parsons, the interior designer. He had a business in Newport, in the summer, and in Charleston, in the winter." Schuyler Parsons's world was that of old money and *haut* design. Vanderbilts and Astors were his clients; Syrie Maugham and Elsie de Wolfe his competitors.

Through his work with Mr. Parsons, George Hansen was able to observe the tastes and rituals of glamorous East Coast society in the 1930s and 1940s. Certain clients of those days stand out in his mind: "We worked for Mrs. Harry Payne Bingham, and Mr. Bingham complimented us on our business methods. 'I'm tired of those ladies,' he said, meaning the great decorators of the time, 'who never send invoices and then charge $50,000 more than expected!' "

This rich mix of experience was distilled for George Hansen by mentors who worked with both design and light. Among them were Jean-Michel Frank, "whom I worked with in the thirties in Paris," and Rudolph Wendell, who designed lighting for the Louvre. "Wendell lit the statues and paintings in the Louvre with concealed light," Mr. Hansen explains, "and I learned from him that lights are not to be decorative elements."

Opening his own shop in New York in 1946, Mr. Hansen began to work with a number of top designers. "I was the intermediary between the designers and the manufacturers," he says. Exerting the strongest influence on his own work was the noted designer T. H. Robsjohn-Gibbings. "Gibby would come in and say, 'I have the greatest idea for you,' and from his sketch we'd make a model. Then he'd say, 'That's not quite right,' and we'd revise and revise."

Mr. Hansen credits the late Mr. Robsjohn-Gibbings with inspiring the designs that have become hallmarks of the Hansen style. "Gibby liked what he called 'low-down lighting,' "—lamps placed below eye level in a room. From designer Edward Wormley came the idea of adding a perforated metal top to the low lamp. And from Rudolph Wendell Mr. Hansen learned to spread the light by



Simplicity is given four definitions in these Hansen designs. Architecturally inspired lines distinguish the Lucite lamps (left), while hand-thrown ceramic bases exhibit vaselike contours (right).

continued on page 214

ANNOUNCING THE BERRY LATEST IN BERBERS.



First we introduced Berbers that were tubed.
Then Berbers that were striped.
Then corded. And bordered.
And deco. And nouveau. And pebbled.
And even pastelled.

But now Einstein Moomjy may have gone too far. Introducing strawberry Berbers. And blueberry Berbers. A small step for berries, a large step for Berbers.

For unlike the bulky carpet of the past whose beauty was all too fleeting, this Berber has a tight flat "pulled together" construction that's made for the long haul. And since it's 13′9″ wide, it's also made for the wide hall.

It doesn't grin back at you when you fold it.
Or allow itself to get buried underfoot.
Nor is it very impressionable.
For it combines the consistency and density you find in Sisal with the practicality and performance you find in 100% wool.

So it'll look as good in the bedroom or boardroom as it did in the showroom.

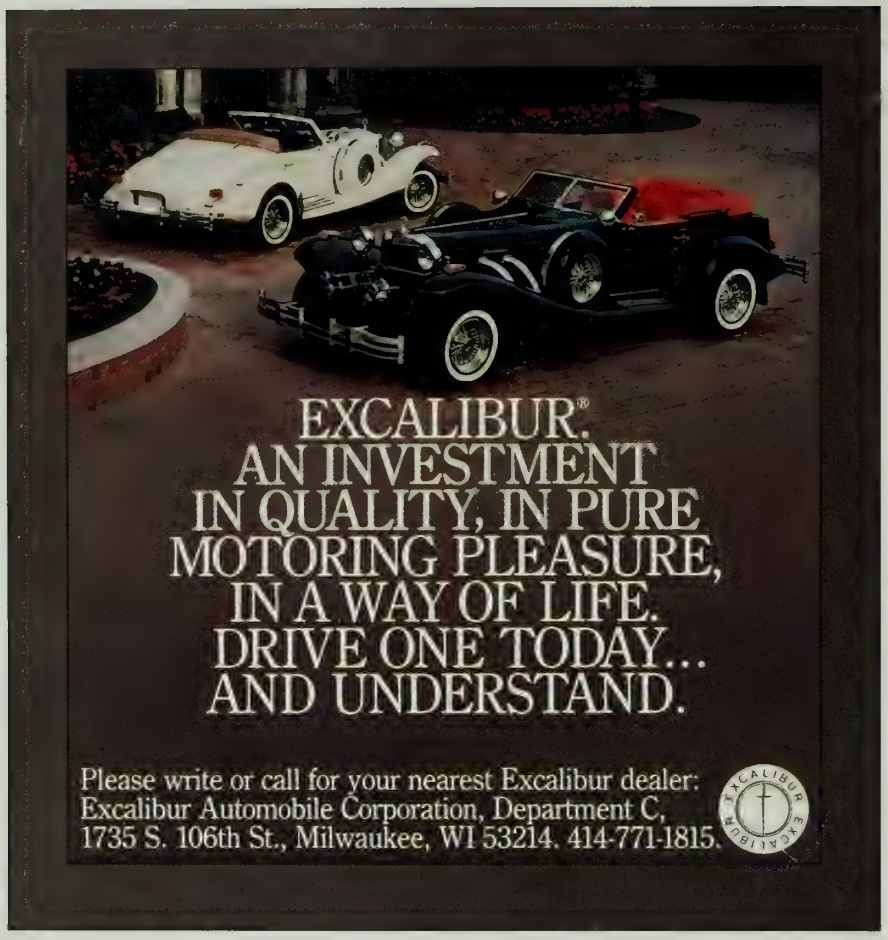
Which is quite good. Since it combines the crisp look of linen with the heathery colors of autumn. There's (as you might expect) a strawberry and blueberry, served with cream (a.k.a. white linen), a beige and a taupe.

All available at a price that's high for berries but low for Berbers. Available to both decorators and re-decorators.

So hurry to the Einstein Moomjy Berber Shop. Because we think our strawberry and blueberry Berbers are going to sell like hotcakes.

Einstein Moomjy
The Carpet Department Store®

IN NEW YORK: 150 EAST 58TH ST., (BET. LEXINGTON & THIRD AVENUES) A&D BLDG., (212) 758-0900. STORE OPEN 9:30 AM TO 6.30 PM INCL. SAT., MON & THURS TILL 9 PM
IN NEW JERSEY: PARAMUS, 526 ROUTE 17 (201) 265-1100 N. PLAINFIELD, 934 ROUTE 22 (201) 755-6800 WHIPPANY, 265 ROUTE 10 (201) 887-3600
LAWRENCEVILLE, 2801 BRUNSWICK PIKE (ALT. U.S. 1) (609) 883-0700. ALL N.J. STORES OPEN DAILY TO 9 PM, SAT. TO 6 PM. WE ACCEPT VISA, MASTERCARD AND AMERICAN EXPRESS



From the editors of Bon Appétit

Over 400,000 copies sold!

America's best-selling culinary magazine, *Bon Appétit*, brings you its most tantalizing recipes for hors d'oeuvres, soups, entrées, salads, desserts, and much more! Over 600 delectable dishes in this classic, colorfully illustrated volume—all cross-indexed for easy access, all kitchen-tested for superb results.



The Best of Bon Appétit is a remarkable guide to fine dining...an invaluable resource for creative cooking and entertaining. Order today for a no-risk, 14-day examination. Your satisfaction is guaranteed!

SEND TO: THE KNAPP PRESS
111 10th Street, P.O. Box 10248, Des Moines, Iowa 50336

Please send me ____ copy/copies of The Best of Bon Appétit at $19.95 each plus $2.50 shipping and handling. For shipments to CA, IL, or IA please add applicable sales tax.) I understand that if not completely satisfied, I may return it within 14 days for a full refund.

☐ Check payable to The Knapp Press
☐ Charge my order to ☐ MasterCard ☐ VISA
Card #_____
(If Mastercard, include Interbank #)
Expiration date_____
Signature_____
Name_____
Address_____
City_____ State_____ Zip_____
Please allow 6 weeks for delivery

W81

Hansen Lamps — The Nearest Thing to Nothing

continued from page 212

placing three bulbs in the middle of the shade. All of these elements were brought together in classic proportions. "Proportion and the angle of the light are the whole thing. When it's right, the design can be very simple. Many perfectly good designs are like ormolu; they die out because they're too expensive to make. But our work is Depression-proof."

As unobtrusive and essential as light itself, Mr. Hansen's lamps have also become hallmarks of other people's work. Billy Baldwin, for instance, used a pair of Hansen wall lamps flanking a fireplace as his signature, and today they are known in England as "Billy Baldwin lamps."

"It's all a question of proportion—the right light in the right space."

Cornelia Hansen, Mr. Hansen's wife, and his partner in business, describes her husband as "a very modest man," and it is perhaps that quality that has allowed him to create a product so understated it can be identified with other designers and appropriated by other manufacturers, yet retain its distinctiveness. "I have never worried about people copying my work," says George Hansen. "They rarely equal the quality of our lamps, and after a time they get bored and stop making them."

Naturally enough, the Hansens use their own lamps at home. In their small apartment in Spain, for example, seven Hansen wall lamps and one table lamp illuminate the interior. George Hansen finds it hard to name a favorite. He says with a smile: "It's all a question of proportion—the right light in the right space."□

—Jeffrey Simpson

Designs featured this month in "In the Showrooms" are available through interior designers.

RICHARD GREEN

4 New Bond Street
London W1Y 9PE
01-493 3939
Telex: 25796 GREEN G





Opens 12 June

Fully illustrated catalogue
$20 including air mail postage
£10 including postage (UK)

John Wilson Carmichael (1799 – 1868)
Shipping at the entrance of a Mediterranean Port
Sunset over the Mediterranean
A pair, both signed and dated 1840
Canvas: 21½ x 30¼ in/54.7 x 77 cm

EXHIBITION OF

BRITISH MARINE PAINTINGS

William Anderson
Thomas Buttersworth
Nicholas Matthew Condy
William Griffin
William John Huggins
Antonio Jacobsen
Thomas Luny
Charles Martin Powell
Henry Redmore
John Thomas Serres
Francis Swaine
Willem van de Velde II
Samuel Walters
George Webster
Thomas Whitcombe

Jade Intarsia

Mystical, magical, luxurious Jade. Now brilliantly polished and pre-cut in durable tiles for floors, walls and furniture surfaces. Currently distributed through selected trade showrooms internationally.

Jade Intarsia, A division of Mohawk Oil Canada, Ltd. (604) 299-7244



DALLAS/HOUSTON, Waitman Martin
LOS ANGELES, Snyder Brunet Cie.
MIAMI, Connaissance, Inc.
NEW YORK, Connaissance, Inc.
PALM BEACH, Palm Beach Marble & Tile
SAN FRANCISCO, Noland Rogers
SEATTLE, Studio A
SINGAPORE, Elsley Partnership
WASHINGTON, D.C., Tile Gallery

THE DEVON SHOP



Discover beautiful custom furniture in a spacious atmosphere designed to help you create your own individual environment. Select from our vast collection of Formal and Country Furnishings for living rooms, dining rooms, all your decorating needs.

Each item is carved by hand in the classic design of the period; each upholstered piece is finished to your specifications with hand-tied coil springs and white goose down.

Complete Design Service Available

111 EAST 27th STREET NEW YORK, NEW YORK 10016 (212) 686-1760

Glimpses of Global Treasures — Great Museums in China, Greece and Russia

A GREAT MUSEUM is like a utopian city. Populated with cultivated scholars, sheltering a wealth of inspired human creations, it draws respectful visitors with a taste for the best. Small wonder more and more travelers are putting celebrated museums on their itineraries. The three museum books reviewed this month will be of special value to the prospective and the experienced world traveler alike. Those who have already seen these fabulous institutions could hardly ask for finer mementos. And anyone planning a first trip to China, Greece, or Russia can use these books to get an exciting preview of the rarities not to be missed.

The Palace Museum: Peking, Treasures of the Forbidden City, *by Wan-go Weng and Yang Boda; 319 pages, 600 illustrations. Harry N. Abrams, New York, 1982.*

It is always a temptation just to browse through a lavishly illustrated book, reading little, letting the most brilliant images catch the eye. However, this is not a book to be ransacked for immediate pleasures, though it has many to offer. Instead, it wants to be entered carefully, attentively, for its design is deliberate and telling.

The opening chapter details the fantastic architecture of the Forbidden City, the immense fifteenth-century palace compound built in the heart of Peking by Ming Dynasty rulers. For centuries, only the highest-ranking foreign visitors could hope to gain entry to the inner reaches of the imperial court. By its structure, the book recreates some of the suspense and astonishment the Forbidden City was designed to induce in the outsider. With ground plans, cutaway views and handsome color photographs, the text guides the reader through the vast succession of ornate gates and enclosures leading to the gilded throne hall, the Hall of Great Harmony, at the City's core.



HU CHUN/COLLECTION PALACE MUSEUM, PEKING

ABOVE: A golden jewel-encrusted pagoda, one of many treasures from *The Palace Museum: Peking*, glitters with the prosperity of the 18th-century Ch'ien Lung era. BELOW: Its stoneware surface teeming with animal life, a funerary jar, A.D. 260, is also an expression of abundance.



The book's dramatic architectural introduction gives a special vividness to glimpses of the riches that follow. Over the centuries, the imperial rulers collected and commissioned the most splendid works of visual art and handicraft. They were not above appropriating, under various Draconian pretexts, irreplaceable treasures owned by private collectors. Nor did they necessarily appreciate the marvels they possessed. One emperor, who regarded himself as a gifted painter, left his mark by disfiguring several artworks in the belief that he was improving them.

Some sixty years ago, a decade after the fall of the last ruling dynasty, the palace complex was designated a museum. Recent finds and curatorial recovery of palace possessions once dispersed throughout China and abroad have brought to nearly a million the number of precious objects in the museum's custody. Among them are the oldest surviving examples of Chinese calligraphy and handscroll landscape painting, the most ancient sculptures and jades, the most highly prized Chinese ceramics, textiles, bronzes and gems. Each chapter provides a capsule history of the art or craft it illustrates, making the whole volume a compact, authoritative overview of China's many contributions to world culture.

continued on page 222



INTRODUCING RENAULT SPORTWAGON

What's the difference between the wagons from Renault, Volvo, and Mercedes? On the one hand, all three are engineered to carry a load in a very un-wagonlike manner. They come equipped with rack-and-pinion steering, front and rear anti-sway bars and sophisticated engines with 2 litre-plus displacement. And they carry an impressive list of luxury credentials at no extra cost. Features like AM/FM stereo, rear wiper/washer with defogger, ergonomically-designed seats and even air conditioning. But, while all three cars have much in common, there is one thing you'll carry in the Volvo and Mercedes that you won't in a Renault: larger payments. The front wheel drive Renault Sportwagon: the affordable European at **$9,595.** Manufacturer's suggested retail price. Tax, license, destination charges, metallic clearcoat paint ($150), optional equipment extra. **Sold by American Motors. Safety belts save lives.**

RENAULT

THE ONE TO WATCH

IT IS A RARE HOTEL
THAT IS A DESTINATION
IN ITSELF.

THE RITZ-CARLTON
NEW YORK • WASHINGTON



FOR RESERVATIONS, CALL TOLL-FREE: NEW YORK, 800-223-7990; WASHINGTON 800-424-8008.
HRI The Leading Hotels of the World.



Marshall Galleries, Inc.
18th and 19th Century
Museum Quality French Furniture and Antiques
8420 Melrose Avenue, Los Angeles, California 90069
(213) 852-1964

AUTUMN IN THE ORIENT



Japan is a profusion of chrysanthemums and orchids! Gloriously tinted maple leaves splash the hillsides surrounding Kyoto! Exciting antler cutting ceremonies enliven Nara deer park! Hong Kong opens the Asian Art Festival and Chaing Mai celebrates the exuberant October Festival of Lights! China revels in its finest season of warm balmy days and pleasantly crisp evenings! It's autumn in the Orient!

UNUSUAL ORIENT 36 DAYS

Enjoy a festive dinner party at the "Pierrot" supper club in Hong Kong! Explore Chaing Mai, Rangoon, the archaeological sites of Pagan, the palaces and pagodas of Mandalay and Batu Caves of Kuala Lumpur! From Balikpapan embark on a three-day adventure on the Mahakam River! Visit the remote city of Ujung Pandang and rugged mountains of Rantepao! Enjoy Ketchak dancers in Bali and a tri-shaw ride through Singapore's Chinatown! Feast on Malaysian barbecue in Kota Kinabalu! See Bayanihan dancers in Manila and the rice terraces in Banaue!
Departs October 22 and November 5.

CHINA AND THE YANGTZE RIVER 20 DAYS

Explore famous parks and temples in Shanghai. Visit Suzhou, Wuhan and cruise the fabled Yangtze River, aboard the M/V YANGTZE, visiting Shashi, Jingzhou, Yichang, the "Three Gorges", Wan Xian, Shibaozhai and Chongquing. Discover archaeological treasures in Xian. Visit the Great Wall, Ming Tombs, Summer Palace and dine on Peking Duck in Beijing. Stay at luxurious State Guest Houses! **Departs October 8, 16 and 29.**

SUPERB ITINERARIES FROM 16 TO 35 DAYS

WORLD TOURING AT ITS FINEST SINCE 1928
When traveling with Hemphill Harris you will enjoy the world's finest hotels, a la carte dining, sightseeing, native entertainment and special events. Everything is included, and each group of 25 guests, or less, is professionally escorted.

To get in on the excitement send for our brochures that interest you.

- Orient & China
- South America
- China (only)
- Middle East/World
- Private Jet Cruise
- South Pacific
- Africa
- Europe
- India/Himalayas
- Palace on Wheels

hemphill harris TRAVEL CORPORATION
16000 Ventura Blvd.
Encino, CA 91436AD
CA (800) 252–2103
US (800) 421–0454


Patterson, Flynn & Martin, Inc.
950 Third Avenue, New York, N.Y. 10022 (Corner of 57th Street) Tel. (212) 751-6414
Chicago: Space 1226 Merchandise Mart Tel. (312) 644-3280
Los Angeles, San Francisco, Dallas, Houston, Philadelphia, Denver, New Orleans, Boston, Atlanta, Washington, D.C., Miami, Phoenix, Troy
London, Paris
Photo : Eric Roth

Glimpses of Global Treasures — Museums in China, Greece and Russia

continued from page 218



ALPINE FINE ARTS COLLECTION, LTD

ABOVE: A dramatic rendering of positive and negative space, this Geometric bronze horse from *The Greek Museums* exhibits the stylized grace of a modern work, yet actually represents an early form of Greek sculpture. The statue is dated circa 750 B.C.



ALPINE FINE ARTS COLLECTION, LTD

ABOVE RIGHT: The art of stone carving, skillfully practiced by the ancient Minoans of Crete, is mastered in a ceremonial vase, circa 1450 B.C. Swirling patterns of marble are sensitively exploited by the artist to emphasize a bold and flowing shape.

BELOW: A rare sample of Greek painting from the Archaic period, this wooden tablet, circa 540 B.C., was discovered in the cave of Pitsa near Corinth and depicts a sacrificial scene. Such painted tablets usually served as votive offerings.



ALPINE FINE ARTS COLLECTION, LTD

Glimpses of Global Treasures — Museums in China, Greece and Russia

The Forbidden City's own history is full of fascinating incidents. For example, the authors describe the fifteenth-century Chinese engineers' solution to the problem of moving a three-hundred-ton marble block thirty-one miles, from the quarry to Peking. Working in midwinter, they drilled a well every third of a mile, to form sheets of ice on which they slid the massive stone along its way.

The Greek Museums, *by Manolis Andronicos, Manolis Chatzidakis, and Vassos Karageorghis; 418 pages, 442 illustrations. Alpine Fine Arts Collection, New York, 1983.*

This book shows how much more there is to Greek art than the familiar Classical sculpture and architecture. The ten museums surveyed hold an amazing diversity of relics, from 2nd millenium B.C. Minoan ceramics that look as if Picasso might have made them, to early-Byzantine mural and panel paintings, almost more Asian than Mediterranean in style.

The chapter on the Herakleion Museum stands out because the free-wheeling aesthetics of Minoan art have a direct appeal for modern eyes, and because so little art of that ancient Cretan civilization can be found elsewhere. Nearly all that survives resides in this one museum, near the site of the principal remains of Minoan architecture.

Missing from the book is a sense of the Greek museums' ambience. There are no interior shots, and the only exterior views are of the Acropolis. However, the photographs of art objects, all in color, are a kaleidoscopic tribute to the Greek imagination. Ease in rendering the human body is usually taken to mark the growth of sophistication in ancient Greek sculpture. Here the illustrations show that the art progressed as much in the representation of action as in the perfection of the figure.

The earliest Cycladic pieces in the National Archaeological Museum are

continued on page 226

OGGETTI

Crustaceans in glass.
Signed, numbered in limited editions of 100.
By Lino Tagliapietra and Marina Angelin.

Available at these select retail stores:

CALIFORNIA
Beverly Hills, Geary's
Costa Mesa,
Pace Setter Pavilion
Rancho Mirage,
La Mirage Interiors
COLORADO
Denver, Hyde Park,
International Villa
FLORIDA
Bal Harbour,
Nessa Gaulois
Boca Raton,
The Crystal Bowl, Inc.,
Nancy Kaye, Inc.
Coconut Grove,
Nessa Gaulois
Delray Beach,
The Showcase
Palm Beach, Trio Designs
Sarasota,
Armel Jewelers Inc.,
Ribbons Ltd.
ILLINOIS
Chicago, Zuverink, Inc.
Oak Brook, I. Magnin
IOWA
Burlington,
Classic Accents by Ann
KENTUCKY
Lexington, Heleringer's
Louisville, Heleringer's
LOUISIANA
Shreveport, Gallaghers'
MICHIGAN
Birmingham, Studio 330
MINNESOTA
Minneapolis,
A Touch of Glass
MISSOURI
Kansas City, Halls
NEW YORK
Buffalo,
Florence Cooper Interiors
Cedarhurst,
Harrison Interiors, Inc.
NEW JERSEY
Ventnor,
The Strand Galleries
OHIO
Cincinnati,
The A.B. Closson Jr. Co.
PENNSYLVANIA
Fairless Hills,
Barry Interiors
King of Prussia,
J.E. Caldwell
Philadelphia,
J.E. Caldwell
TEXAS
El Paso, Charlotte's, Inc.
Houston, Designer's Touch, Inc.,
Marie Mansour Interiors, Inc.
WASHINGTON, D.C.
J.E. Caldwell
WISCONSIN
Milwaukee,
George Watts & Son, Inc.

OGGETTI, 48 N.W. 25th St., Miami, FL 33127 Phone (305) 576-1044

An important garniture, Japanese Arita Porcelain, 19th Century. Height 16″



MARVIN ALEXANDER, Inc.

315 EAST 62nd STREET, NEW YORK 10021—TE 8-2320

chandeliers / lamps / sconces / candelabra / decorative accessories

Sorry, no catalog

ARCHITECTURAL DIGEST *Selections* ARCHITECTURAL DIGEST



A. Beside your favorite chair, in your office, library or on a bookshelf, this clear acrylic bin keeps *Architectural Digest* back issues handy, neat and available.
#200111
MAGAVINE BIN
$41 (3.00)



B. Coffee-color vinyl case attractively gold stamped on cover and spine provides functional beauty plus padded protection for treasured back issues of *Architectural Digest*. Two cases will hold 12 issues.
#201111
SOFT SLIPCASE
$8.95 (2.00)

C. Function meets beauty in this attractive see-through organizer. Handsome and sturdy acrylic case keeps a complete year of *Architectural Digest* handy and dust-free.
#200011 ACRYLIC SLIPCASE $22 (2.25)

CALL TOLL-FREE 800·421·4448

Mon.-Fri. 7A.M.-7P.M., Sat. 7A.M.-1 P.M., Pacific Time. In California, call 800-252-2071.
Credit card orders only. (For Customer Service, call 213-836-7090.) Prices effective through July 31, 1984.
Please allow 6 weeks for shipment. Items may be shipped separately. Offer good in USA and Canada only.
Architectural Digest is a registered trademark of Knapp Communications Corporation, used with permission.

Mail to: Architectural Digest Selections, Dept. AM64
8460 Higuera Street, Culver City, CA 90230

NAME _____ *(please print)* AM64

ADDRESS _____

CITY _____

STATE _____ ZIP _____

(Indicate quantity)

_____ #201111 Soft Slipcase $8.95 (2.00)
_____ #200011 Acrylic Slipcase $22 (2.25)
_____ #200111 Magazine Bin $41 (3.00)

Grand total $ _____

(Please add amount indicated in () for shipping and handling per unit shipped.)

☐ Check payable to *Architectural Digest* Selections (add 6% sales tax if delivered in California)

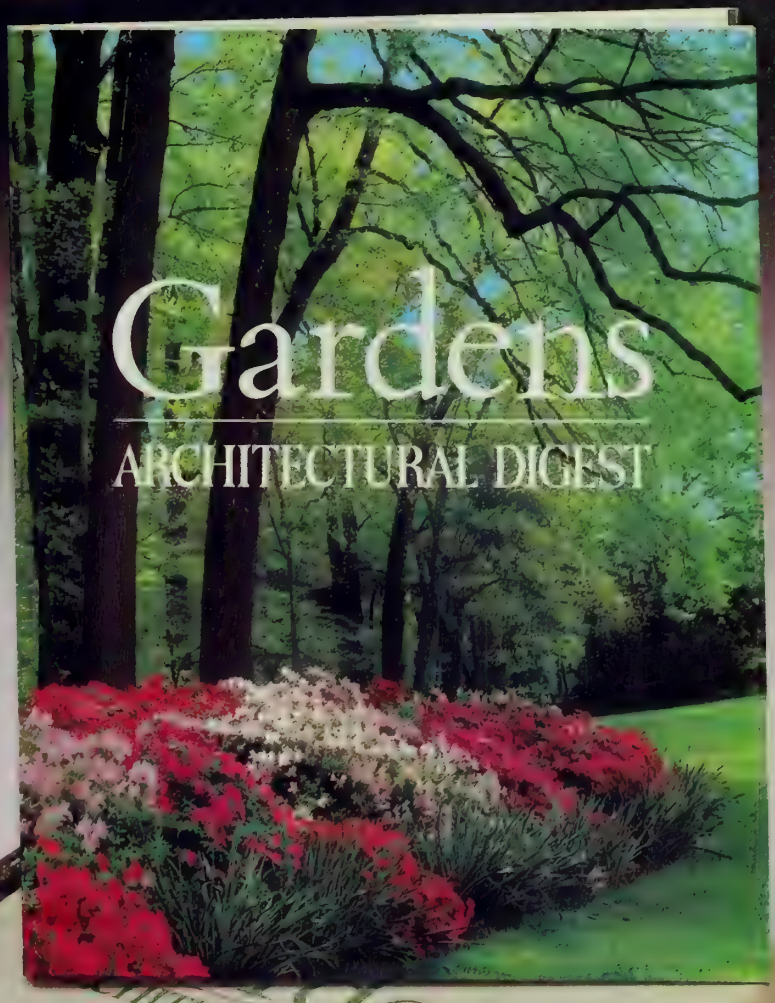
☐ Visa ☐ MasterCard ☐ Diner's Club
☐ American Express Exp. Date _____

Card # _____

Signature _____ *(if charging)*

ARCHITECTURAL DIGEST

Proudly Presents. . . .



DISCOVER PARADISE IN *ARCHITECTURAL DIGEST GARDENS.*

it rambling woodlands and open meadows, stately sical gardens and serene Oriental retreats. Take a stroll ng a pond edged with lilies. Walk through masses laffodils. Wander through the elegantly manicured unds of a secluded manor house, or spend a quiet day field carpeted with wildflowers.

RCHITECTURAL DIGEST offers you a rare portunity to enter 33 of the world's most magnificent lens—enchanting retreats many of which are not n to the public. *GARDENS* vividly brings to life lscapes from locales as varied as Europe, the tropics, Orient, the desert and North America.

Meet the remarkable men and women whose bound- imagination and unstinting care created the dises captured in this lavish volume. People as rful as their creations, whose gardens heir proudest legacy.

eautifully presented in an ant slipcase, *GARDENS* ures more than 250 uisite full-color tographs.

'll learn it garden- history, great eners of the and present, ening styles, fashions trends. *ARCHITECTURAL EST GARDENS* is filled ideas that you can transplant eate your own personal dise, even if it's only a dream en in which you can escape our own private world.

h coupon and mail to:
napp Press, 111 10th St., P.O. Box
Des Moines, Iowa 50381-0248

vailable at your local bookstore her fine retail stores.

4 Knapp Communications Corp.

SAVE 25% OFF THE SUGGESTED RETAIL PRICE!

Yes, please send me _____ copy/copies of *ARCHITECTURAL DIGEST GARDENS* at $29.95 each—a savings of $10.95—plus shipping and handling*. I understand that if not completely satisfied I may return it within 21 days and owe nothing further.

*For shipments to CA, IL or IA applicable sales tax will be added. Please allow 6-8 weeks for delivery. All orders subject to approval of The Knapp Press.

___ Charge my order to: ___ MasterCard
___ Bill me ___ Visa

Card #_____ Exp. date _____
(If MasterCard, include Interbank # shown above your name.)

Signature _____
(All credit card orders must have signature.)

Name _____

Address _____

City _____ State _____ Zip _____ D92

Glimpses of Global Treasures — Great Museums in China, Greece and Russia

continued from page 223



DMITRI BELOUS



DMITRI BELOUS

ABOVE: Designed by Italian architect Bartolomeo Rastrelli, Leningrad's Winter Palace, 1762, shown in *The Hermitage*, is one of five buildings that house over two million artworks. RIGHT: The Rastrelli staircase sweeps upward with dramatic Baroque elegance. BELOW: Found in a tribal tomb dating from circa 400 B.C., a wood and leather griffin with a deer head in its mouth was remarkably preserved by permafrost. The discovery yielded some of the museum's most impressive objects.

barely more than symbols cut in stone. The later Attic standing-male funerary figures are powerful yet static presences. But the pedimental sculpture in the Acropolis and Olympia museums ripples with action and controlled surface detail. Well-chosen close-ups make the point. Men and gods meet, intrigue and clash here as nowhere else in Western art. Harrowing passages such as a lion's attack on a giant, in the Delphi Museum's Siphnian Treasury frieze, show that the power of animals was as immediate to the Greeks as that of men.

Little of the drama of the art is reflected in the text, where segmentation interrupts the chronology of Greek antiquity. Fortunately, the illustrations are so informative they make it easy to spot the earmarks of style in ancient Greek arts and crafts.

The Hermitage, Its History and Collections, *by Boris Piotrovsky; 215 pages, 419 illustrations. Johnson Reprint Corporation, New York, 1982.*

European palaces of the eighteenth century typically included a small separate building called a "hermitage," intended to serve as a royal retreat. In such a building, adjoining the Winter Palace in St. Petersburg (Leningrad), Catherine the Great gave lavish small



DMITRI BELOUS

dinner parties she called "hermitages," surrounded by some of her favorite paintings. Determined to bring the Enlightenment to the Russian court, Catherine charged her diplomats in Europe with acquiring outstanding works of art, even whole collections, at every opportunity. They did not disappoint her. One important purchase secured major works of Raphael, Giorgione, Rembrandt, van Dyck and Watteau. With such extravagant and fortuitous accessions, Catherine began consolidating one of the world's premier collections of Western painting. As the new acquisitions claimed more and more space, the buildings in which they were hung came to be known collectively as the Hermitage.

When scholars took over administration of the Hermitage from court officials in the mid-nineteenth century, they initiated a great campaign of archaeological research into indigenous Russian and Asian culture. Consequently, the Hermitage's treasures retrace the cultural heritage of half a hemisphere. From Neolithic pottery to Italian Renaissance painting to French Postimpressionism, the range and quality of the Hermitage collections are amazing. Many of the book's pages are crowded with illustrations, just as the rooms of the Hermitage are crowded with pictures. (The paintings rooms are shown in nineteenth-century watercolors so precise they make today's sharp-focus realism look slapdash.) Boris Piotrovsky, director of the Hermitage since 1964, is the ideal guide to its holdings, able to convey many kinds of information briskly and readably.

Perusing a book will never be the same as visiting a museum. But thanks to first-rate photography and printing, these books about museums offer something the institutions themselves cannot guarantee. They provide optimal views of countless treasures that can be lingered over in solitude and returned to at whim.□

—Kenneth Baker

The new KitchenAid® KD-21 dishwasher will revolutionize the way you do dishes—actually let you go right from the table to the dishwasher.

So now you can skip the rinsing. And your dishes will *still* come out cleaner than ever.

This is no ordinary dishwasher. It has a unique triple filtration system, with a hard-food disposer, that grinds up and washes away bits of food.

THE NEW KITCHENAID® DISHWASHER. YOU'VE JUST RINSED YOUR LAST DISH.



Even an occasional olive pit is no problem. (Naturally, you'll want to drop bones or large food pieces in the trash can.)

We're convinced this is the best dishwasher money can buy. But don't take our word for it. An independent testing lab proved the new KitchenAid dishwasher cleans better than GE, Maytag, Whirlpool and Sears.

If you'd like to see the results, write us. Better yet, stop in and talk to your local KitchenAid dealer.

After all, haven't you done enough rinsing?



KitchenAid®
For the way it's made.™

A REASSURI



Every car maker has to meet the Federal requirements for safety and damageability. But Ford goes beyond those requirements in many important areas.

For example, all our cars have bumpers that are four times as strong as the government demands. (A fact GM, Chrysler, even Mercedes and Volvo can't claim.)

We were the first major U.S. manufacturer to put halogen headlamps and steel-belted radials as standard equipment on all our cars. And we were also the first to offer an optional package of occupant protection features, including seatbelts and padded instrument panels.

You're goi

*Based on a survey of owner reported problems during the first three months of ownership of 1983 vehicles.
**Offered by participating dealers.

NG QUALITY.



All of this, however, is just a small part of our
mmitment to build safe, reliable cars and trucks.
We also live up to that commitment by
lding those cars and trucks very, very carefully.
The fact is, a survey of thousands of new car
l truck owners has shown that Ford is building
highest quality vehicles of any major U.S.
manufacturer.*

To learn more about all our 1984 models, and to get the details on the Lifetime Service Guarantee,** talk to your Ford or Lincoln-Mercury dealer.

We think that what you find out will be very reassuring.

) love the quality. Ford **Quality is Job 1.**

FORD • LINCOLN • MERCURY •
FORD TRUCKS • FORD TRACTORS

RW010CB

"In a city famous for its art, The Regent of Washington, D.C. is famous for the art of hospitality."



Service which is discreet. But total.
A hotel modeled on traditional lines, yet boasting every modern convenience.
Understated elegance. Subdued tones. Opulence. Flair.
Now, those who wished for such a hotel in the nation's capital need wait no longer.

the Regent WASHINGTON
A REGENT® INTERNATIONAL HOTEL

2350 M Street, N.W., Washington, D.C. 20037
ALBUQUERQUE CHICAGO FIJI HONG KONG KUALA LUMPUR MANILA MELBOURNE NEW YORK PUERTO RICO SYDNEY WASHINGTON D.C.
U.S.A. TOLL FREE 800-545-4000; WASHINGTON D.C. 202-429-0100, TELEX 904282 OR YOUR TRAVEL AGENT.



Coming Next—in July



PETER VITALE

Architectural Digest Visits: NEDDA AND JOSHUA LOGAN and presents his engaging account of their home in Manhattan.

INTERIOR DESIGNS

For Bette Midler's oasis in Beverly Hills, designer Joseph Murphy invokes light and clarity.

The Roxy apartment—a masterpiece of the modern movement by Donald Deskey, in New York City.

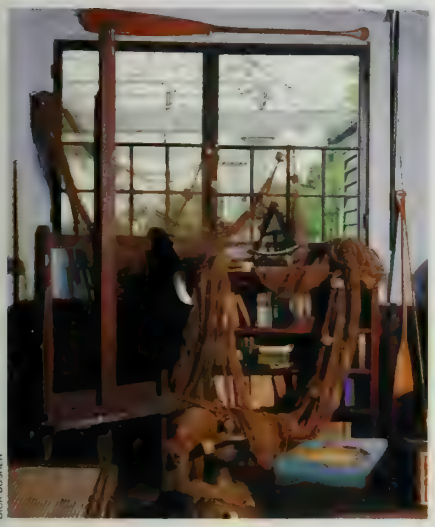
On Tutuila Island, Samoa's foremost *tapa* artist preserves the tradition of the long house.

Jon Bannenberg adds an Art Déco sensibility to his shipshape plan for the yacht *Azteca*.

Seashell hues color an unconventional design by John F. Saladino, in Florida.

A Medieval house and the Renaissance landscapes of Umbria capture the heart of an American painter.

ARCHITECTURAL DIGEST



DICK BUSHER

Historic Houses:
Winslow Homer found inspiration for his greatest work at his rustic cabin on the coast of Maine.

SPECIAL FEATURES

Architecture:
William Turnbull, Jr., and Charles Moore create a house of many gables, in Colorado.

The Collectors:
Center stage for American folk art at the Leo Rabkins' Manhattan residence.

Gardens:
Honoring landscape design through the ages at Denmark's Egeskov Castle.

Art:
Flowers of the artist's eye—Botanical watercolors.

Antiques:
Breathing life into the beasts of myth and legend.

Guest Speaker:
Brassaï—and his images of Paris, past and present.

AND MORE——

RHK360CA

"When you arrive at The Regent, Hong Kong, you know you've arrived."



The Daimler draws up to the cobblestone piazza. Ahead lies a world of exceptional service and elegance. You have arrived.

the Regent HONG KONG
A REGENT® INTERNATIONAL HOTEL

ALBUQUERQUE CHICAGO FIJI HONG KONG KUALA LUMPUR MANILA MELBOURNE NEW YORK PUERTO RICO SYDNEY WASHINGTON D C
U.S.A. TOLL FREE 800-545-4000; HONG KONG 3-7211211; TELEX 37134 OR YOUR TRAVEL AGENT.

Li Ch'eng and Tom Lee sang the praises of the same lily pad.

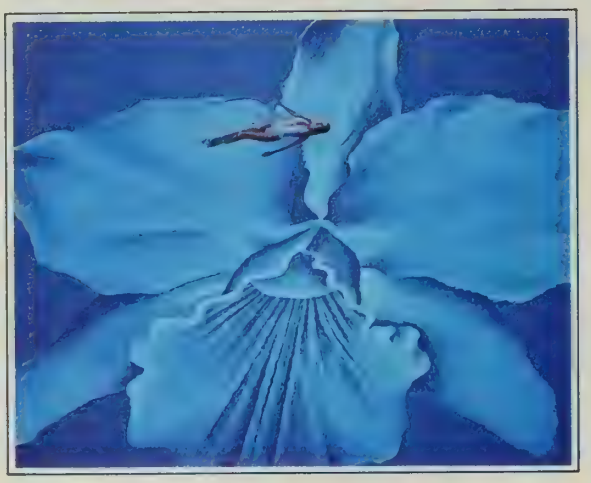


Eleventh century artist Li Ch'eng and clients of Tom Lee sing the praises of the same Lee Jofa lily pads. Come with your designer to see the Lee Jofa decorative fabrics at the D&D Building, 979 Third Avenue, New York, N.Y., and in other major cities.

Lee Jofa
ATLANTA BOSTON CHICAGO DALLAS DENVER HOUSTON LOS ANGELES MIAMI NEW YORK PHILADELPHIA SAN FRANCISCO WASHINGTON LONDON

HA012CS

An oasis of tranquility
in the heart of Waikiki.



Halekulani is serenity itself.
Here, a cattleya orchid gracefully accents the swimming pool,
while the Pacific Ocean and Diamond Head form a stunning backdrop.
Halekulani. Far and away Honolulu's most elegant resort hotel.

Halekulani
ON THE BEACH AT WAIKIKI
2199 Kalia Road, Honolulu, Hawaii 96815. U.S.A. Toll Free (800)367-2343 or Halekulani (808)923-2311.
Telex: 8382 HALE HR. Cable: HALEKULANI HAWAII.

NAGA ANTIQUES, LTD.
Marilyn & James Marinaccio



"...sode..." ("whose sleeves...") two-panel Japanese screen
from our extensive collection

SHOP HOURS 11AM - 6PM SCREEN GALLERY BY APPOINTMENT
145 EAST 61ST STREET
N.Y., N.Y. (212) 593-2788
EARLY JAPANESE ... SCULPTURE, CERAMICS, FURNITURE AND LACQUER
... AND APPRAISALS

MOVING?
RENEWING?
QUESTION or
COMPLAINT?

THEN
USE
YOUR
LABEL

Please attach your Architectural Digest label here, or copy your name and address as it appears on your label:

name
address
city
state
zip

All our services to subscribers are faster when you include your subscription label

WRITE IN NEW ADDRESS

Name

Address

City State Zip

Unlisting Service. See Below. Just check this box, send us this coupon and your label

☐ Do not give my name to mail advertisers who rent the Architectural Digest list.

MOVING? Please give us 8 weeks notice. Attach your label when you send us the new address.

RENEWING? Check your label to be sure it's correct. By the way, your label shows the last issue in your current subscription in the top right corner. (Example MAR 81 means March of 1981 is the last issue you'll get.) For uninterrupted service, include your label with your order

COMPLAINT? We can give faster results when you include your label

ARCHITECTURAL DIGEST
P.O. Box 2415, Boulder, Colorado 80322



oy the inde-
bable feeling of
l luxury with Ultra
Sack® bedclothing.
ection, comfort, con-
ience and elegance for all
sides and top of mattresses
boxsprings. Slips on like a
d sheet, stays snug, looks
ptuous. Quiltrasonic® quilting.
reads to snag or break. Perfect
® plush polyester filling. Machine
able, no iron. Ultra BedSack—for
r bedmaking, inimitable luxury.
wSack®, too. At fine linens depart-
s everywhere.

ULTRA
BEDSACK® by Perfect Fit
BEDCLOTHING

© 1984 Perfect Fit Industries, Inc., Monroe, N.C.

Schillay & Rehs, Inc.

305 East 63rd Street, New York, N.Y. 10021 • (212) 355-5710

Chicago • Dallas



New 1984 Color Catalogue available – $15.

READER'S DIRECTORY

A listing of the designers, architects and galleries featured in this issue

Pages 66–73:
Minton-Corley
3320 West Seventh Street, Fort Worth
Texas 76107, *817/332-3111*

Pages 74–83:
Kalef Alaton, ASID
882 North Doheny Drive, Los Angeles
California 90069, *213/551-2630*

Pages 84–89:
Christie's
502 Park Avenue, New York
New York 10022, *212/546-1000*

Dulany's Gallery
183 Oakland, Birmingham
Michigan 48009, *313/645-2233*

C. T. Loo & Cie
48, rue de Courcelles, 75008 Paris
France, *33-1-562-53-15*

G. Malina, Inc.
680 Madison Avenue, New York
New York 10021, *212/593-0323*

Sydney L. Moss Ltd.
51 Brook Street, London W1
England, *44-1-629-4670*

Rare Art Inc.
978 Madison Avenue, New York
New York 10021, *212/794-2816*

A & J Speelman Ltd.
129 Mount Street, London W1
England, *44-1-499-5126*

Pages 90–99:
Alain Demachy
9, quai Voltaire, 75007 Paris
France, *33-1-261-82-06*

Pages 100–105:
Tod Williams, AIA
Billie Tsien, AIA
222 Central Park South, New York
New York 10019, *212/582-2385*

Pages 114–121:
Carl Day, AIA
139 Ocean Avenue Extension, Santa Monica
California 90402, *213/454-0650*

Pages 128–135:
Antony Childs, ASID
1670 Wisconsin Avenue
Washington, D.C. 20007, *202/337-1100*

Pages 136–141:
Robert A. M. Stern Architects
200 West Seventy-second Street, New York
New York 10023, *212/799-9690*

Pages 142–147:
Berko Fine Paintings
2, Place du Palais-Royal, 75001 Paris
France, *33-1-297-29-00*

Owen Edgar Gallery
9 West Halkin Street, London SW1
England, *44-1-235-8989*

Thomas Gibson Fine Art Ltd.
9A New Bond Street, London W1
England, *44-1-499-8572*

Maîtres Le Roux and Mathias
c/o The Hotel Drouot
9, rue Drouot, 75009 Paris
France, *33-1-246-17-11*

Galerie Schmit
396, rue Saint-Honoré, 75001 Paris
France, *33-1-260-36-36* □

PEOPLE WHO EXPECT THE BEST

HAVE JOINED THE WOODARD FOLD





The Worth of WOODARD

Casual furnishing in Contemporary Aluminum, Contemporary Steel and Traditional Wrought Iron

Call (213) 450-1541 for the names of the Woodard dealers nearest you, or send $5.00 to Woodard, 2951 28th Street, Suite 2050, Santa Monica, California 90405 for a full color Gypsy brochure.

Gypsy designed by Don Colby

Gypsy is the ultimate in folding furniture. It's lightweight for portability. Totally versatile. Rectangular aluminum frames give it the sleek lines of the best in international design. It has tough Weatherlast® finish that protects it against sun and salt, and it packs neatly into its own storage sack when winter rolls around.

Have you reached the point in life when you're no longer willing to compromise? See the complete Gypsy Collection. You too will join the Woodard fold.

Dacron® Hollofil®

Country Treasures



Shown here: Sylvie, Gisele border and Mary Lee fabric.

Sylvie

Sylvie is a bright, new look at country charm and style that works in both contemporary and traditional settings. It is one of the 25 different designs on vinyl, in Warner's new Country Treasures Collection. They are pre-pasted, scrubbable, peelable and available in three to seven colorways with 20 borders and 40 correlated fabrics. Fabrics are 48" wide and a 50/50 blend of cotton and polyester. Warner's Country Treasures are available now through interior designers and decorating departments of fine stores.

The Warner Company • 108 South Des Plaines
Chicago, IL 60606

Showroom: The Merchandise Mart, Chicago, IL 60654

All the elegant things happening in walls and

Warner

Wall Coverings & Fabrics

SPECIAL SECTION FOR JUNE

THE CALIFORNIA EDITION

In the pages that follow, Architectural Digest presents products and services especially for the California reader.

You've made your mark, come take your place.



Reap the rewards of success in a place that reflects your uncompromising spirit. Kaanapali Alii, Maui's finest beachfront condominium, is offering select one- and two-bedroom units for purchase. Amenities are abundant and exquisite.

KAANAPALI ALII • MAUI
Your Place in Paradise

Maui is ready and waiting. And now, a limited number of these residences are available for vacation rental so you might sample the lush life. The door is open; come take your place in paradise. You've earned it. Write or call for more information:

Sales Office
John E. Wilson, Project Director — 2 Kaanapali Alii Drive Lahaina, Maui, Hawaii 96761 (808) 667-7441

Vacation Rental Office
Peter Rice, General Manager — 2 Kaanapali Alii Drive Lahaina, Maui, Hawaii 96761 (800) 367-6090

Eighty-year leasehold subject to prior commencement. For complete terms see the condominium conveyance documents. Not effective where prohibited by law.

POETRY IN PORCELAIN



Designing a bathroom?. . . compose a Sonnet, with every element a Phylrich pattern on it. Imaginative, romantic, lyrical – a total concept in elegance.

Choose from a laureates selection of exquisite Phylrich styles and patterns ("Cormery" shown above). Coordinated pieces range from Commodes to cabinet knobs.

You are invited to write or telephone for literature and nearest distributor. Catalog $5.00.

Phylrich INTERNATIONAL

PHYLRICH INTERNATIONAL, Dept. P21, 1000 North Orange Drive, Los Angeles, CA 90038, (213) 467-3143 or toll free 1-800-344-2277

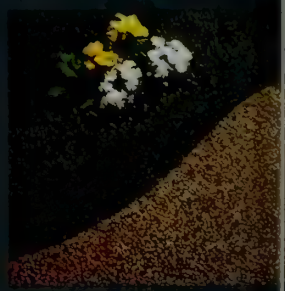


Because first impressions say so much...





LIC. NO. 343764



- The only maintain outdoor flooring
- Resistant to oil, rust stains and puddle
- Residential or com mercial applicati
- Free design consultation
- Ten year limited warranty

As durable as it is beautiful, Futura Stone sets the standard for outdoor flooring. Futura Stone is an elegant, natural stone finish which can be applied over new or existing concrete, or asphalt to add that distinctive finishing touch to your home. Enhance driveways, walkways, spa and pool decks, and patios. Insist on nothing less than Futura Stone.

FUTURA STONE

By Mike Fahmy

SHOWROOM 1715 SOUTH BOYD SANTA ANA, CA 92705

ORANGE COUNTY	LOS ANGELES	SAN DIEGO	PALM SPRINGS	SAN JOSE	SAN FRANCISCO
714/547-8011	213/990-6647	619/292-4282	619/741-2208	408/947-8842	415/362-1661

MAUI.

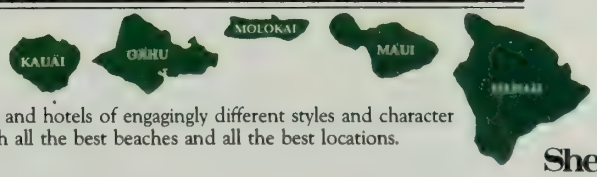
Some folks like to sunbathe by the pool.
Okay for them, but we dive in. And Sheraton
at Kaanapali Beach is just the place for us.
If we're not on the courts, you'll find us on the courses.
Or snorkeling through schools of friendly fish,
after our early morning run.
Keeping fit? We call it fun.

ACTIVE VACATIONS.
WITH STYLE. AT THE SHERATON MAUI HOTEL.



SHERATON MAUI: *500 Rooms and Suites/2 Restaurants/2 Lounges/2 Pools/3 Lighted Tennis Courts/Rates from $95 to $225.*

THE SHERATON ISLANDS HAWAII



12 resorts and hotels of engagingly different styles and character with all the best beaches and all the best locations.

Enjoy 3 night-lighted tennis courts and golf at adjacent twin Royal Kaanapali Golf Courses.

For reservations call your Travel Planner or Sheraton toll-free at: **(800) 325-3535.**

Sheraton Hotels in Hawaii
SHERATON HOTELS, INNS & RESORTS WORLDWIDE
P.O. BOX 8559, HONOLULU, HAWAII 96815

OAHU WAIKIKI *SHERATON WAIKIKI, ROYAL HAWAIIAN, SHERATON SURFRIDER, SHERATON MOANA, SHERATON PRINCESS KAIULANI.* MAKAHA *SHERATON MAKAHA RESORT AND COUNTRY CLUB.* KAUAI *SHERATON KAUAI, SHERATON COCONUT BEACH, SHERATON PRINCEVILLE (1985).* **MAUI** *SHERATON MAUI.* **MOLOKAI** *SHERATON MOLOKAI.* **HAWAII** *SHERATON ROYAL WAIKOLOA, VOLCANO HOUSE.*



P. Noyer

PHILIPPE NOYER "VANESSA"

His newest release now available.
An Original Color Lithograph, edition of 2
Exclusively Published and Distributed by:

COLLIER PUBLISHING COMPANY

Publishers and Distributors of Fine Art
8127 Melrose Avenue, Los Angeles, CA 90046
(213) 653-9915
call toll free 800-821-6650

To the trade only



WORKAHOLIC TREATMENT CENTER.

Career commitments are commendable. But not when they become a lifestyle. Then you need treatment. And Tahiti and her islands are just what the doctor ordered. Here you'll find the kind of beauty and tranquility necessary to put your priorities into proper perspective.

You see, in Tahiti work is never permitted to interfere with pleasure. People here only work to live. Never vice versa. And frankly, they're too busy enjoying life to feel guilty about it.

Why not force yourself to bask under clear blue skies? Swim in turquoise lagoons. Walk along secluded beaches. Explore lush rain forests. Feast on fresh fish and tropical fruit. Stroll through unusual shops and boutiques. Or, if you prefer, just relax and daydream for hours on end.

This unspoiled paradise will cure all your problems like nothing else in the world. Of course, there are telephones and conference rooms available for the truly terminal cases.

So visit Tahiti soon on UTA French Airlines. And give yourself the treatment you deserve.

TAHITI VIA UTA



For all the details and FREE color brochures write: UTA French Airlines, P.O. Box 9000, Van Nuys, California 91409. Or call your travel agent.

Name_____

Address_____

City_____ State_____ Zip_____

AD64



JEAN-PIERRE®

FINE JEWELRY

MISSION BETWEEN OCEAN & 7TH CARMEL, CA (408) 625-2444



Artisans of America

Division of Artisans Brass Products, Inc.

For Showroom Nearest You
Or For Catalog Call or Write:

3601 West Pacific Avenue
Burbank, CA 91505
(818) 848-2533

8749 World Trade Center
Dallas, TX 75258
(214) 742-6108

Please Contact Our
Contract Division
(818) 848-5933

CELEBRATING OUR 15th YEAR
OF CONSISTENT 2 TO 3 WEEK
DELIVERY

Traditional Charm in
Solid Brass Beds,
Iron & Brass Beds
Sofa & Day Beds,
Night Stands,
Plant Stands &
Other Accessories



Furniture by Kittinger
Historic Newport Chest W. 38, D. 20, H. 35

We're going to spoil you for every other furniture store in the world.

Glabman's
Furniture & Interior Design

BAKER • HENREDON • KARGES • KARASTAN • MARBRO • M.G.M. • MORRIS-JAMES • SCHAFER • WHITE

Los Angeles 8765 W. Pico Blvd. at Robertson • (213) 278-1174
Costa Mesa 3089 Bristol just south of San Diego Fwy. • (714) 540-3822
Woodland Hills 20011 Ventura Blvd. just east of Winnetka • (213) 340-7677
South Bay 23649 Hawthorne just north of Pacific Coast Hwy. • (213) 373-8936



KUBISAK'S Antiques

Kubisak's Antiques

&

Home Furnish.

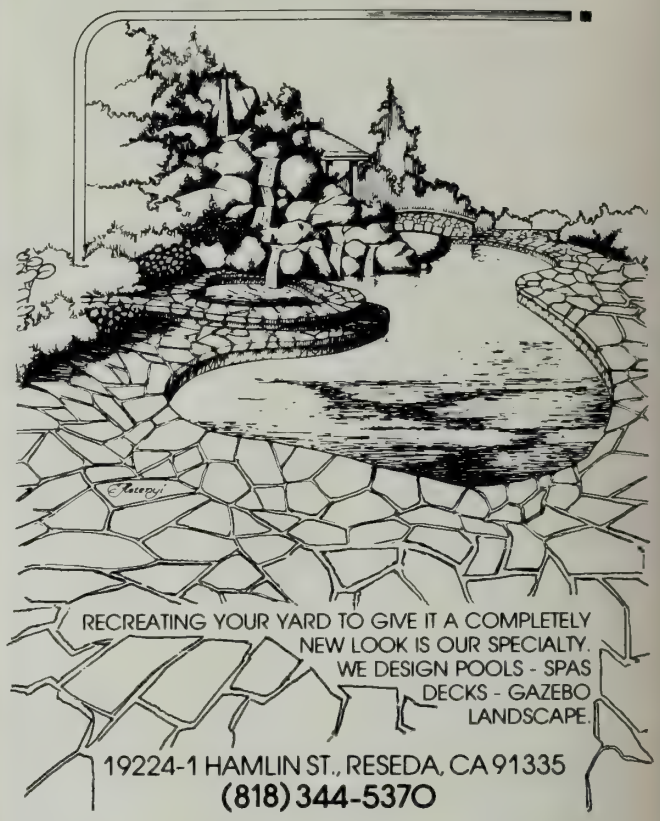
Over 8,000 square feet of fine French & Austrian furniture.

305 Laguna Canyon Rd., Laguna Beach, CA 92651 (714) 494-1771

Country Garden

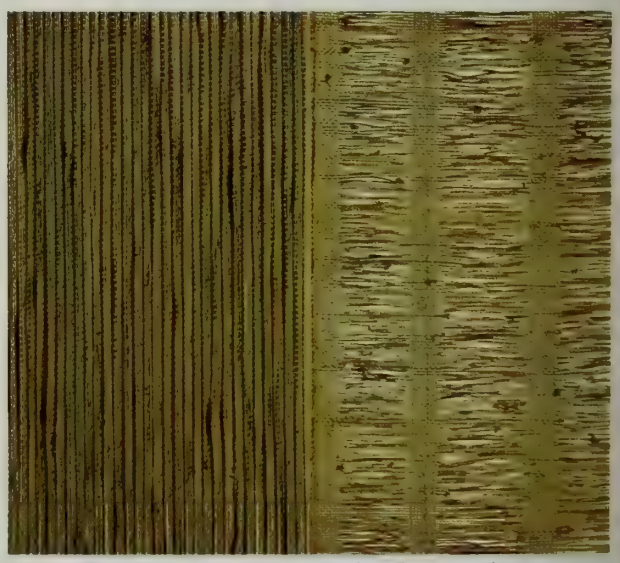
DESIGN CONCEPTS

STEP INTO OUR WORLD OF
ELEGANT OUTDOOR LIVING



RECREATING YOUR YARD TO GIVE IT A COMPLETELY NEW LOOK IS OUR SPECIALTY.
WE DESIGN POOLS - SPAS
DECKS - GAZEBO
LANDSCAPE.

19224-1 HAMLIN ST., RESEDA, CA 91335
(818) 344-5370



CONRAD original sun shades and suma weaves. Custom handwoven from natural fibers for window and wall coverings.

CONRAD IMPORTS
575 TENTH ST. SAN FRANCISCO, CA. 94103 (415) 626-3303

REPRESENTATIVES: ATLANTA/BOSTON/CHICAGO/
DALLAS/DENVER/HONOLULU/LOS ANGELES/MIAMI/
NEW YORK/PHILADELPHIA/PORTLAND/
SAN FRANCISCO/SEATTLE/TROY/WASHINGTON, D.C.

Suite Elegance in
HAWAII

Colony Condominium vacations give you a luxurious home for the price of a hotel room — with all the advantages of a fine resort. Golf, tennis, saunas, sandy beaches, daily maid service. Plus the convenience of a fully equipped kitchen — a real benefit for the budget.

Beautiful resorts in Oahu, Maui, Kauai and Hawaii.



Colony Condo-Car-Caper

Budget rent a car
with unlimited mileage,
along with your completely furnished condo
from $31.50 per day
per person, double occupancy

colony resorts

For reservations see your Travel Agent or call 1-800-367-6046

JAPAN?



Yes. In Los Angeles.

A Japanese Experience for Two. Overlooking a half-acre Garden in the Sky is your authentic Japanese suite with sunken tub and a patio. A soft, floor-level futon bed is made up for the night in a large elevated tatami room. You can enjoy a welcome Sake, a complete Japanese dinner in A Thousand Cranes, a breakfast or brunch, and a Shiatsu Accupressure Massage. For complete information about our Japanese Experience for Two, please write or call the Reservations Manager.

The New Otani HOTEL & GARDEN LOS ANGELES

120 S. Los Angeles Street, 417 Los Angeles, California 90012
(213) 629-1200 USA (800) 421-8795 California (800) 252-0197

We Sell Investments You Can Live In.



BEVERLY HILLS NEW FRENCH REGENCY

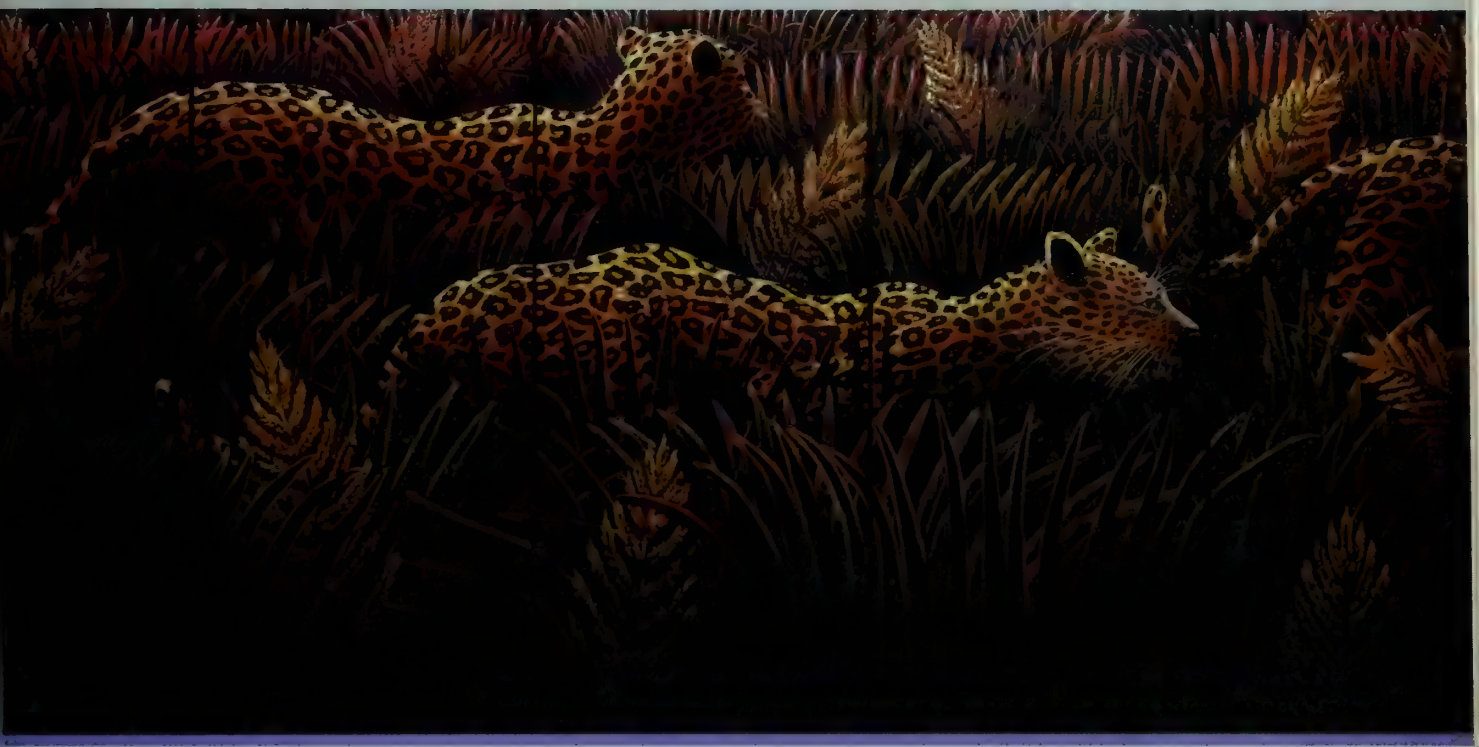
Accented by pastel travertine marble, this magnificent estate of approx. 9000 sq. ft. has crown moldings in all 4 bedroom suites, a crystal chandelier in the formal dining room, and a panelled library with fireplace. Two bedroom guest house, pool and spa.
$3,500,000 *Cindy Leetch* *278-1345*

Fred Sands Realtors
Estates Division

Total Real Estate and Financial Services with 30 Offices and Divisions.

di INTERNATIONAL domani VISIT L.A.'S MOST *DARING* CONTEMPORARY SHOWROOM
5120 MELROSE • LOS ANGELES • 462-2442 • TUESDAY THROUGH SATURDAY 9:30—6:00





DANIEL SORENSON

Detail from LEOPARDS AND GAZELLES,
by Daniel Sorenson.
Five panel folding screen,
6' x 7½', acrylic on canvas.
Commissioned by
Anne Goodman Art Consulting,
Marina del Rey, in cooperation with
Barry Design Associates, Los Angeles
for Livingston's restaurant,
Oakland Airport Hilton.

Daniel Sorenson
Screens, murals, canvases.
(213) 204-5444

AVERY BOARDMAN LTD

MANUFACTURERS OF THE WORLD'S FINEST CUSTOM SOFAS AND SOFA BEDS



All Avery Boardman Sofas and Sofa Beds are Custom Built in
C.O.M. or Boardman Fabric at Our Los Angeles Factory. Catalogue on Request.

PACIFIC DESIGN CENTER

SHOWROOM 365 8687 MELROSE AVE.,
LOS ANGELES, CA 90069 213 659-1660

New York–Showrooms 4th Floor, D&D Building, 979 Third Ave., New York, New York 10022 212/688-6611

SHOWROOM HOURS: 9:30 to 5:00 Monday thru Friday. To the Trade Only.

Your quest for a quality winter cruise leads straight to SUN LINE.

The Amazon River. Carnival in Rio. Gems of the Caribbean/Orinoco River. Panama Canal. Transatlantic Grand Cruises.



A spectacular sea adventure warrants an incomparable ship. Sun Line's elegant, far-famed Stella Solaris. Or the intimate Stella Oceanis to the Orinoco. Both uniquely spacious. Congenial. With the most hospitable staffs afloat—all Greek, all experienced together a dozen years or more, all-giving. Sun Line, a luxury class of its own.

Amazon River Cruises

16-Day Christmas/New Year Dec. 21/84 to Jan. 6/85. 14-Day Jan. 5 to Jan. 20/85.
Across the Equator to jungle, extraordinary cities. Briefings by the explorer Captain Loren McIntyre, who discovered Lake McIntyre, the most distant source of the Amazon. A special performance at the splendid opera house in Manaus, Brazil. Tobago, Trinidad, Guadeloupe, Barbados and more.

Carnival in Rio Cruises

17-Day Feb. 1 to Feb. 18/85. 15-Day Feb. 17 to Mar. 5/85.
Three days of carnival, spectacle of spectacles, unrivalled anywhere. In one of the most miraculous cities in the world. Reserved seats for the stirring parade to the samba beat. Superb beaches. And Fortaleza and Bahía. Martinique. St. Lucia. St. Barthelemy. More.

Gems of the Caribbean/ Orinoco River Cruises

14-Day. 6 cruises: Departures from Dec. 21/84 Christmas/New Year to March 1/85.
180 exciting miles upriver in Venezuela. Angel Falls, the world's tallest falls. Canaima, the great jungle reserve. Rarely visited St. Lucia, Bequia, St. Vincent, Tobago, eight more stunningly beautiful islands.

Panama Canal/Island-Hopping-and-Shopping Cruise

12-Day, Jan. 20 to Feb. 1/85.
The great Canal, a wonder of the modern world, with a Certificate to mark the occasion. Jamaica's Ocho Rios. Curaçao, St. Barthelemy, St. Maarten, St. Thomas. And the wares of all the world at wonderful prices.

Transatlantic Grand Cruises

HELIOS 26 days Nov. 25 to Dec. 20/84. The great Fall follow-the-sun cruise from Athens to Fort Lauderdale. Taormina, Sicily, Rome. Monte Carlo. Palma de Mallorca. Casablanca. Tenerife, Canary Islands. Dakar, Senegal. Barbados. Guadeloupe. St. Thomas.

PRIMAVERA 21 days, March 10 to March 30/85.
To the lovely first green of Spring, from Fort Lauderdale to Athens. Nassau. Madeira. Gibraltar. Tangier. Malaga, Spain. Monte Carlo. Capri. Taormina. Malta. Olympia. And—even grander! —add a 9-day Easter Cruise to the Greek Islands, Egypt, Israel, Turkey.
And, enriching every cruise, great entertainment from all the world, unique lectures, stimulating programs. Launch your cruise plans now.

See your travel agent. Or call Sun Line 800-468-6400 or 212-397-6400. Or send for our Winter Cruises brochure. Sun Line, One Rockefeller Plaza, NY, NY 10020.

Name_____

Address_____

City_____ State_____ Zip_____

Phone_____

My Travel Agent is_____

SUN LINE

Sun Line Cruises

The Unique Fleet of the Cruise World.

Luxury ships of Grecian registry.

ADC6

RENAISSANCE

Authentic Antique Reproductions & Limited Editions



The Hyperlogical Artistry of David Walters

1656 Mission Drive
Solvang, California 93463

Open Every Day 10–5
(805) 688-6222

SOLID BRASS



KATZIRS HOME DESIGN
16571 Ventura Boulevard
Encino, CA 91436



Make your yard the most elegant room in your home

Transforming yards into imaginative and e joyable outdoor living rooms has been business of A. Lee Shelbourne for nearly quarter of a century. And our experien shows both in awards for design excellen and in the increased home equity our desig have generated for our clients.

We design your yard from the ground u We take a personal, professional approach every phase of our total outdoor living desig

Quality is our yardstick. Our business is to design. We work with your contractor recommend experienced contractors who t in stride difficult sites, engineering proble remodeling outdoor/indoor areas, adding s and updating older pool and garden sites

On-site consultation recommended.

Elegant designs for living.

A. Lee Shelbour
AND ASSOCIA

23300 Ventura Boulevard
Woodland Hills, CA 91364 (213) 70
La Jolla • San Francisco

Chopard
GENÈVE



St. Moritz
... la collection sportive

MOBOCO
Fine Jewellry & Gems

200 Newport Center Drive, Newport Beach, CA 92660 714/644-8325



THE SOLID LOOK OF SUCCESS... NOW YOU CAN LEASE IT.

Leasing this office means flexibility so you can use your money where it counts. The $16,000 you'd spend to buy these antiques can be used more effectively to build profits in your own business. The $325 monthly rental would never be missed. Besides, the office you've always dreamed of is actually a tax deduction.

Leasing an antique environment is smart strategy. You can meet your clients in a relaxed atmosphere that reflects your good taste and inspires their confidence. And why not realize increased productivity from an office where people enjoy going to work?

We have the largest museum-quality collection of antiques ever assembled – 5,000 hand picked pieces to provide you with convenient, time saving, one-stop shopping. With the help of our design staff, you can select tastefully co-ordinated conference rooms, reception areas, and executive suites. Visit us today.

ANTIQUARIAN TRADERS

"Rare and Unusual Antiques for Home and Office"

Los Angeles Showroom: 8483 Melrose Avenue, Los Angeles, CA 90069, (213) 658-6394
Leases & Sales: Mon.-Fri. 10:00-6:00, Sat. & Sun. 12:00-6:00

A LIVING MASTERPIECE

Park Wellington on Alta Loma is situated at the hub of what has come to be known as Celebrity Row. Radiating outwards from the quiet, tree-lined street is a veritable galaxy of fine restaurants, shops, galleries, and theaters.

With Sunset Boulevard and La Cienega on its borders, Park Wellington is also in close proximity to Beverly Hills and Century City.

Residents and guests enter through a pavilion walkway beneath a canopy sheathed in jewel-faceted skylights. In the two-story lobby itself, imported marble showcases custom furnishings and splendid art-works reposing there. A brass rail accents the curving marble staircase.

Each residence incorporates all the requisites of comfort and luxury, and then some. Ceilings nine feet high. Eight-foot, double doors, in most plans. Mixed brass and polished chrome fixtures in the baths. Kitchens with the full complement of quality appliances and recessed cove lighting.

Centerpiece of the secluded West Club is a night-lit, north/south tennis court and its companion viewing gallery. There's also a pool, a sun-lounge area, cabaña, two spas, and sauna. In the subterranean clubroom, a Nautilus gym and wet bar.

Foremost among the full complement of security measures is a telephone/TV monitor in each home. This permits residents to see visitors at the lobby desk. 24 hour entry and roving guards and advanced technology, in concert, maintain unbroken surveillance of hallways, grounds, and parking areas.

In keeping with its status as a living masterpiece, Park Wellington's every floor is its own work of art, displaying creations by California artists.

You are invited to attend the Grand Opening of the Park Wellington, a work of art you will find extremely tasteful.

PARK WELLINGTON

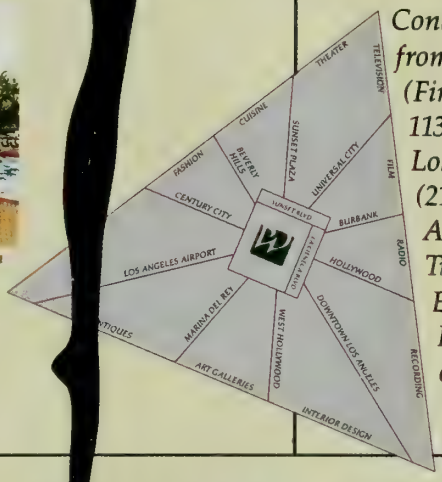
Condominium residences from $135,000 to $300,000 (First Phase)
1131 Alta Loma Road
Los Angeles, CA 90069
(213) 659-2206
A Development of The Troy Investment Fund
Excellent financing
For individual or corporate consideration

Artist's Conception





Artist's Conception



IN THE CREATIVE CENTER OF THE CITY

Prices effective date of publication

Developer reserves the right to alter prices, terms and specifications without prior notice.

Consult sales pavilion for homeowners' association factsheet.

Equal Housing Opportunity



BALDACCHINO

919 N. LA CIENEGA BOULEVARD • LOS ANGELES 90069 • PHONE 657-6810

ROBERT KELLY

DISTINGUISHED

FUR STORAGE

In our on-premises refrigerated vaults.

Until year end—$25.50



Somper by Fur Couture International

SOMPER FURS

150 SOUTH RODEO DRIVE ☐ BEVERLY HILLS, CA 90212 ☐ 213/271-6289 or 272-1875

Create Your Spa!





Hand-crafted and custom designed for the discriminating customer who won't settle for less!

NESPA INC

Manufacturers of All-Tile, Marble and Onyx Spas, Bathtubs, & Swim-Spas.

For more information contact NESPA, 702 W. 190th St., Gardena, CA 90248, (213) 323-9070



The Poetic Paintings of Pati Bannister

We feel that Pati Bannister's talent goes beyond ordinary concepts, and that in her paintings the viewer is invited to become involved—not only to see but to feel and to remember. Many of her paintings are available as signed and numbered limited edition prints. For a beautiful 16-pg. color brochure on this outstanding artist, call our toll free number. 1-800-535-7845

New Masters Publishing Co. (Artist's Agent) 2082 E. Beach, Gulfport, Ms. 39501 (601) 863-5145

Important Art for Private and Corporate Collections

319 Royal St. New Orleans, La. 70130 (504) 524-8203

BILL COUSINS' TOWNHOUSE GALLERIES

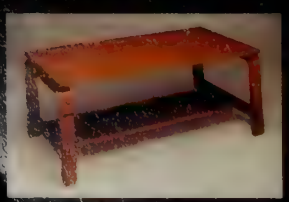
SHOWN ABOVE, "WHITE ON WHITE" IMAGE SIZE 18" x 28" MIXED MEDIA

Price.

It's the only thing about our furniture that isn't contemporary.

The problem with most contemporary furniture is the contemporary price tag. Since most contemporary pieces come from Europe, this is understandable.

At BiF Korea, our standard of living isn't as costly as that of Europe. Yet our level of pride, craftsmanship and design is identical. That's why we've created exactly what the American public has been demanding: Furniture that seems like it's from Europe at a price that seems like it's a mistake.



Los Angeles • Laguna Hills • San Dimas
Garden Grove • Valley • Pasadena
Manhattan Beach • Fox Hills
Commerce—Main Office: (213) 725-0711

BiF® KOREA

Contemporary furniture without the contemporary price

Tad Gilmore's Antique Register©

A NATIONAL TRAVEL-GUIDE DIRECTORY OF ANTIQUE AND FINE ART DEALERS

California

LOS GATOS

Another Day in Paradise
53 N. Santa Cruz Ave. Zip 95030
Ph (408) 354-0698 Hrs 11-5, 7 days
The fabulous 1920's, 30's, 40's styles from furniture to fashions. Both men's and women's clothing. Long dresses and sport clothes for ladies; formal ware and ties for men. Porcelains, wall graphics, prohibition bars (with secret compartments). Decorative accesssories from a fun period in American history. A friendly place with colorful collectibles.

Montgomery Antiques
262 E. Main St. Zip 95030
Ph (408) 354-1825 Hrs 11-5, cl Su, M
One of Northern California's premier Early American dealers with 35 years experience. Direct importer from Maine of period and country furniture. Pewter and pine, tools, kitchen/pantry accessories, hooked rugs, wooden ware, red ware. A warehouse out back invites browsing and promises exciting discoveries. The password here is exceptional quality.

The Opera House
140 W. Main St. Zip 95030
Ph (408) 354-3484 Hrs 11-5, cl Su, M
Here is an exemplary collection of superb quality English and American 18th and 19th century furniture. The display is breathtaking — two floors in which to roam and browse to your heart's content, pondering the fantastic array of oriental procelain, china, glass, bric-a-brac, brass and copper, prints and all manner of choice collector items.

LA JOLLA



Thomas R. Ladner Antiques
414 La Canada Zip 92037
Ph (714) 459-3753
Hrs 10-5 and appt.
Select English, Continental period furniture. Direct importer 17th and 18th C. Thomas R. Ladner, ASID.



Six Piece Sterling Tea and Coffee Service on Matching Sterling Tray.
Francis I by Reed & Barton. Kettle height 13½". Tray length 30¾" Weight 377 oz.
Circle #84 for color brochure

CORINTHIAN STUDIOS
20506 SARATOGA-LOS GATOS ROAD / SARATOGA / CA 95070 / (408) 867-4630



Interior Design
Thomas R. Ladner,
A.S.I.D.

Importer of English Furniture Prints & Decorative Accessories
414 La Canada La Jolla, CA 92038 Telephone (619) 459-3753
One Block East of La Jolla Boulevard in South La Jolla

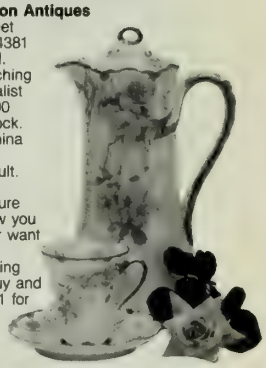
LA JOLLA

La Jolla Antique Corner
6913 La Jolla Blvd. Zip 92037
Ph (619) 454-1261
Hrs 10-4, cl Sun., M.
A new happy and friendly source for period French country antiques and unusual Kitchen accessories. 18th and 19th century armoires, bonnetieres, tables and other finely carved prized furniture. Visit this direct importer and enjoy the beauty of provincial French antiques presented by a dealer that loves her work. Design consultation available. Circle #3 for brochure.

Norma Dee Antiques
862 Prospect St Zip 92037
Ph (619) 454-5752 Hrs 10-5, cl Su
For over 30 years 18th and 19th Century American furniture and historical Staffordshire have been a specialty of this knowledgeable dealer. Early glass, nautical art, Japanese woodblock prints, American folk art and decorative accessories. Appraising, too. A bit of early America in La Jolla where you will agree: "A fine antique is a good investment and a joy forever".

SAN JUAN BAUTISTA

Lillian Johnson Antiques
405 Third Street
Ph (408) 623-4381
Hrs 10-5, cl M.
Haviland matching service specialist with over 4,000 patterns in stock. We are the china shop on an earthquake fault. Write today for free brochure explaining how you can be on our want list for your pattern's missing pieces. We buy and sell. Circle #21 for brochure.



Oregon

NEWBERG

White's Fine China
104 South College St P.O. Box 680
Ph (503) 538-7421 Hrs 10-5, cl Sun.
Phone Toll Free (800) 547-4924
One of the largest inventories of discontinued Lenox and Spode china dinnerware in the nation. A friendly missing and matching service for Lenox, Spode, Royal Doulton, Royal Worcester, Castleton, Syracuse and Franciscan. We buy and sell one piece or full sets of china. Specialist in finding missing pieces. Call toll free, send SASE for inquiry or circle #96 for further information.

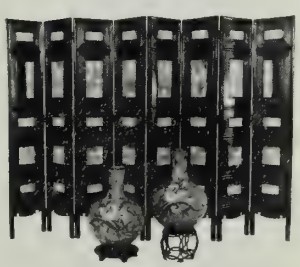
WALNUT CREEK CALIFORNIA

ANTIQUE STATION

The Antique Station is California's gallery-showroom for 50 dealers. This extensive collection of antiques is one of the largest single sources for collectors in Western America. Daily arrivals of furniture and accessories pour into this 15,000 square foot showplace. An exciting display of over 10,000 antiques.

Antique Station
Across from Walnut Creek Bart Station
1920 N. California Walnut Creek, CA
(415) 947-6866 Open Seven Days

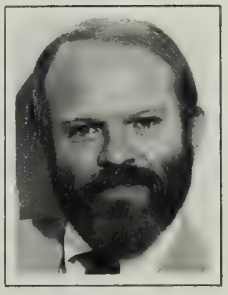
An exquisite collection of Chinese antiques and works of art. Porcelains, furniture, screens, jade and accessories. Established over ten years. One block from Union Square. Wholesale and Retail.



Famille Rose Screen with Rosewood Frame, 62" high. Imperial Yellow Cloisonne Vase, 20" high. Both T'ung-Chih 1862-1874

Peking Arts & Crafts
535 Sutter Street
San Francisco, CA 94102
(415) 433-6780 10-6 closed Sun.

Let me register you



Just send me this coupon and I will register you with any of the above Antique Dealers. Circle the items you want and include **$1 for handling** and I will forward them to the dealers you indicate.

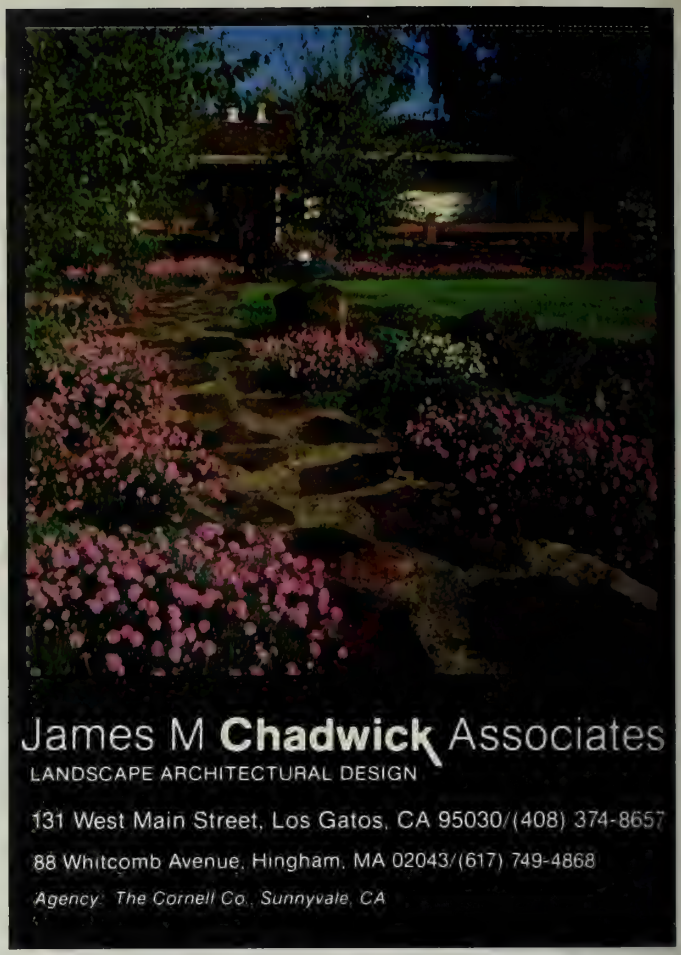
Dear Tad:
Enclosed you will find $ _____ which includes the **$1 for handling** as well as any costs requested. My check is made payable to Tad Gilmore. **US Funds Only.)**

1. Free **3.** Free **5.** $6 **8.** $6 **10.** Free
21. Free **28.** Free **30.** Free **84.** $1
86. $6 **90.** Free **92.** Free **96.** Free

Name _____ Address _____
City _____ State _____ Zip _____

Mail to: Tad Gilmore P.O. Box 42345 San Francisco, CA 94101 (415) 921-1649
June 1984 Architectural Digest California Edition Antique Register Coupon





James M **Chadwick** Associates
LANDSCAPE ARCHITECTURAL DESIGN
131 West Main Street, Los Gatos, CA 95030/(408) 374-8657
88 Whitcomb Avenue, Hingham, MA 02043/(617) 749-4868
Agency: The Cornell Co., Sunnyvale, CA





Santa Ynez, California: An exceptional estate with 15-bedroom lodge, 2 conference centers, tennis courts, putting green, swimming pool, etc. This property of unparalleled beauty and unsurpassed amenities is perfectly suited for corporate use. Santa Barbara 32 miles. **Brochure AD-715493. $20,000,000. Previews Los Angeles (213)937-0703.**



Paradise Valley, near Scottsdale, Arizona: At the base of famed Mummy Mt. and on Paradise Valley CC fairways, this exquisite estate enjoys stunning 5-bedroom adobe brick residence, pool and tennis within colorful, 2-acre walled garden. Tennis/ guest house. **Brochure AD-715500. $1,950,000. Previews Los Angeles (213) 937-0703.**



Melbourne, Victoria, Australia: A showplace estate with extraordinary gardens, ornamental lake and pool in Melbourne's social center. Elegant 15-room Tudor residence with 5 bedrooms plus servant quarters offers grand living style in its approximately 7,000 sq. ft. **Brochure AD-657477. Previews Honolulu (808) 523-1188.**



Keawakapu Beach, Maui, Hawaii: Near famed Wailea resort development, this prime ½-plus-acre fronts the blue Pacific with a glorious wide stretch of white sand beach. View includes Kahoolawe and Molokini Islands. Zoning residential. **Brochure AD-657465. $975,000. Previews Honolulu (808) 523-1188.**



Kailua-Kona, Hawaii: *Holualoa Hale* is a stunning oceanfront residence just 20 ft. from Holualoa Bay offering 3 private apartments. On fashionable Alii Drive, the luxurious apartments are suitable for corporate use and enjoy private pool. Honolulu 25 minutes. **Brochure AD-657449. $775,000. Previews Honolulu (808) 523-1188.**



Paicines, Near Hollister, California: *Sage Ranch* sprawls for 234 acres on a spectacular mesa. 45 acres on gently rolling plain in productive walnut orchard; balance cattle grazing. Charming residence and guest quarters. Division into smaller parcels a possibility. **Brochure AD-715486. $1,200,000. Previews Los Angeles (213) 937-0703.**

INTERNATIONAL REAL ESTATE MARKETING

For information and color brochures on these and other fine properties, please contact the Previews office shown.

5670 Wilshire Blvd. • Los Angeles, CA 90036 • (213) 937-0703
735 Bishop St. • Honolulu, HI 96813 • (808) 523-1188

Previews, Inc.®



1
2
3
4 -hour closet make-over

- California Closet Co. will send a qualified designer to your home for a free consultation.
- Custom designed to fit your specific needs and space.
- California Closet Co. does custom, on site construction.
- Spotless clean-up after completion. Use your new closet immediately.
- Custom Monarch miror doors available for same day installation.

CALIFORNIA CLOSET COMPANY
Corporate Offices & Showroom
8953 DeSoto Avenue
Canoga Park, Calif. 91304
(213) 709-7744
Cont. Lic. No. B422620

San Diego	Modesto	Thousand Oaks
(619) 695-0882	(209) 576-8668	(805) 496-6110
Orange County	San Bernardino/	Los Angeles/
(714) 952-8952	Riverside Counties	San Frndo. Vly.
Long Beach/	(714) 687-9960	(213) 709-7744
South Bay	San Jose	Bakersfield
(213) 493-5579	(408) 945-0331	(805) 834-8383
Pasadena	Sacramento	Clovis
(213) 506-7707	(916) 361-1051	(209) 297-1444

San Francisco (415) 687-5033



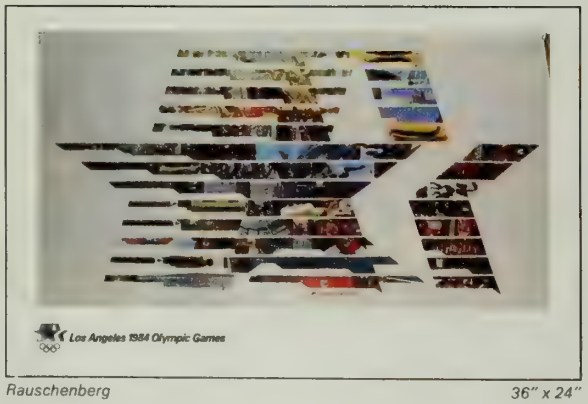
34mm Actual Size

Own a Rare U.S. $20 Gold Double Eagle

ONLY $795.

Take advantage of this opportunity to own a genuine Liberty Head U.S. $20 Gold Double Eagle in Very Fine grade at this special low price. **It contains almost a full ounce (.9670 oz.) of pure gold.** The Double Eagle is the largest denomination of all regular United States coin issues. Due to our limited supply, orders will be filled on a first come, first served basis as long as the supply lasts. We reserve the right to restrict quantities. Dates and mint marks are our choice. Full seven day return privilege. Please add $5.00 for postage and insurance. **Credit card holders call TOLL FREE 1-800-645-6075. In New York State call collect: (516) 294-0040 9 AM - 6 PM-EST.** Or order from:

FIRST COINVESTORS, INC.
200 I U Willets Rd, Albertson, New York, 11507



Rauschenberg 36" x 24"

Collect a piece of history:

Presenting the Official Fine Art Poster created by Robert Rauschenberg in celebration of the 1984 Olympic Games

"A panorama of people, places and events captured by one of America's leading artists."

Call collect 213-930-1853
(credit card orders only, please) or clip and mail the coupon at right. Posters delivered in heavy-duty shipping tube. Please allow 6-8 weeks for shipment. When a quantity is not indicated, an order for one poster will be entered. Multiple items may be shipped separately. Offer good in USA only. Knapp Communications Corporation is the official licensee for the Fine Art Poster Series of the 1984 Olympic Games.

Mail to: Olympic Fine Art Posters, Dept. A764
8460 Higuera Street, Culver City, CA 90230

Name _____
Address _____
City _____ *State* _____ *Zip* _____

Please send me _____ *(262271) RAUSCHENBERG posters at $30.00 each plus $5.45 shipping and handling for each poster ordered.*
GRAND TOTAL $ _____ *(including shipping and handling).*

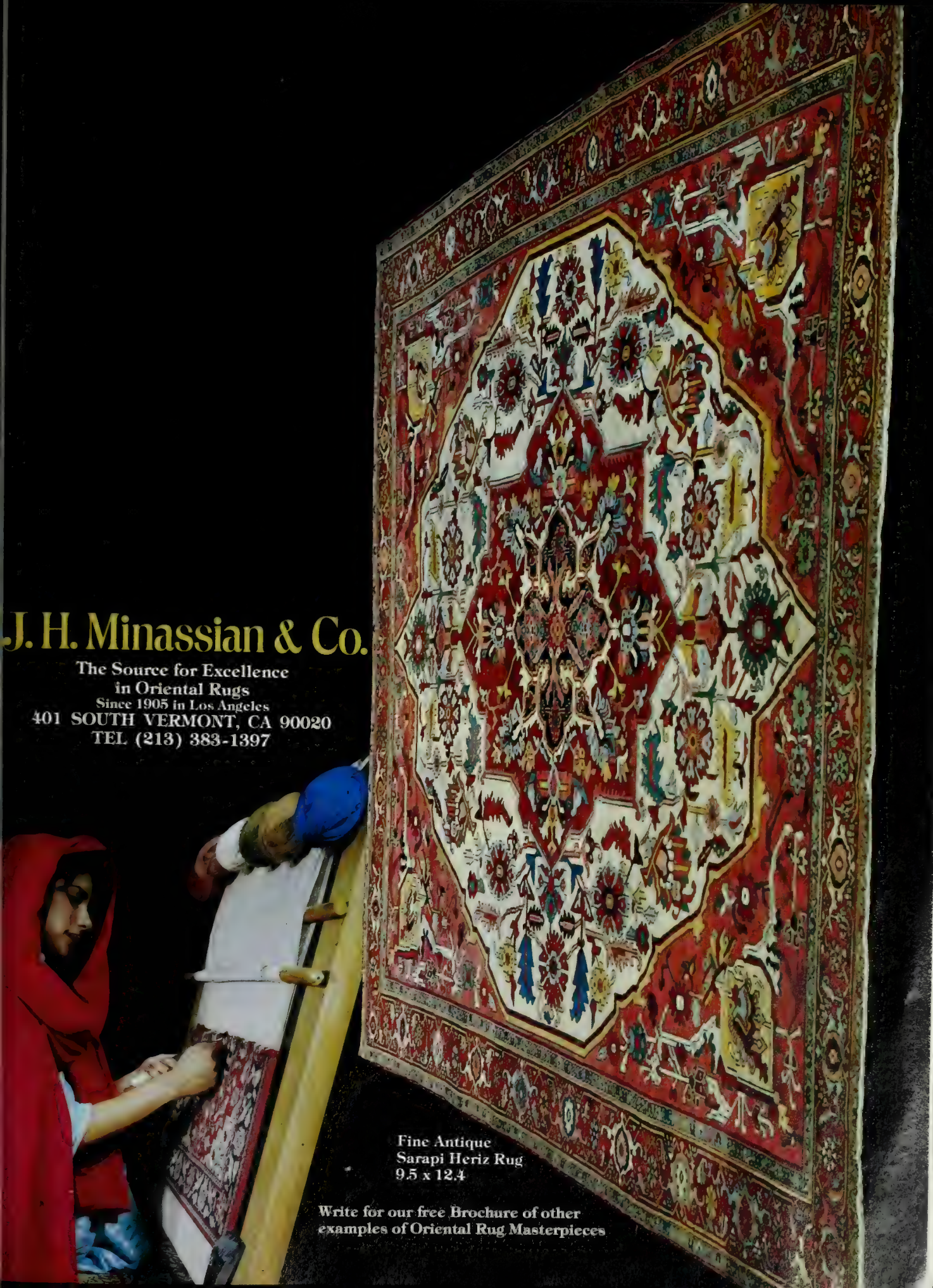
☐ *Check payable to Knapp Communications Corporation (add 6½% sales tax if delivered in CA)*
☐ *Visa* ☐ *MasterCard* ☐ *Diner's Club* ☐ *American Express*

Card # _____ *Exp. date* _____

Signature _____
(required if charged)

J. H. Minassian & Co.

The Source for Excellence
in Oriental Rugs
Since 1905 in Los Angeles
401 SOUTH VERMONT, CA 90020
TEL (213) 383-1397



Fine Antique
Sarapi Heriz Rug
9.5 x 12.4

Write for our free Brochure of other
examples of Oriental Rug Masterpieces

Rosamar

VILLAS BY THE SEA



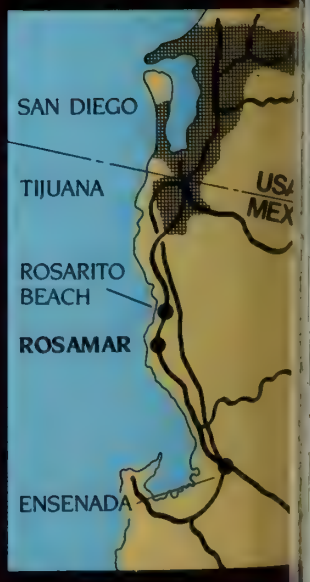












The Best Kept Secret in the World

21 Exclusive Villas Priced from $225,000, all have magnificent ocean views. Located in Baja California, Mexico at KM 40½, Tijuana-Ensenada Road, 10 miles south of Rosarito Beach. Write P.O. Box 1948, San Ysidro, California 92073. Phone (619) 569-2515.

"WAI-O-HAI" PRONOUNCE IT "WORLD-CLASS"...

or "Hawaiian Paradise." Hidden away along a pristine white sand cove on Kauai's famous Poipu Beach...The Waiohai... offering 460 large rooms and suites displaying the finest in rattan furnishings and private lanais. From each...breathtaking views of either the ocean, flowering courtyards, or ancient Kauaian mountains.



Here, your every need is attended to in detail: 6 immaculate tennis courts, a challenging new 18-hole golf course, and 3 exquisite restaurants (one overlooking the sea, one secluded in an intimate gourmet wine cellar, one serving fine continental fare).





A gentle world-class resort awaits. Hold your breath. Open your eyes. Breathe deeply...it's love at first sigh.

theWaiohai

For reservations call your travel agent or toll free (800) 227-4700; from California (800) 622-0838.

Amfac Hotels

...one good idea after another.

Amfac Hotels in Hawaii, Dallas, Minneapolis, Albuquerque, San Francisco, Los Angeles, and Napa Valley, California.

Sculpture Design Imports, Inc.





Showroom of
fine Italian imports
featuring hand carved
stone and marble
fountains and statues,
terra cotta urns, balustrades,
columns, bronze and
ceramic sculpture.

Custom designs available.

Sculpture Design Imports, Inc.

The essence of Old Italy

416 South Robertson Boulevard
(South of Burton Way)
Los Angeles, CA 90048
(213) 858-8266

Seattle
R. David Adams
89 Virginia Street
Seattle, WA 98101
(206) 682-8686
(206) 622-5325

Represented by:
San Francisco
Showrooms West
Street
San Francisco, CA 94103
(415) 621-7638

Rancho Mirage
COUNTRY CLUB







Discover Rancho Mirage Country Club, the ultimate in Desert living–the ultimate investment, the ultimate address!



270 luxurious condominium homes.
Each located on our 18 hole championship golf course.

Models open from 9a.m. to 6p.m.
At Bob Hope and Frank Sinatra Drives • For information call (619) 324-4772.

Eightieth Anniversary Sale



1904 • Nicholson's • 1984

Celebrating Eighty Years — 1904 - 1984

Anniversary Sale: June 8, 9 & 10

Partial listing of sale items includes: 18th, 19th & 20th century sets of chairs, dining room tables, armoires partners desks, breakfronts, secretarys, wing chairs, coffee tables, chests of drawers, chests on chests, lo boys, mirrors, and lamps; grandfather & mantle clocks, paintings, bronzes, and objects of art.

SALE PRICES WILL NOT BE REPEATED

(714) 494-4820

9424

362 N. Coast Highway • Laguna Beach, California 92651